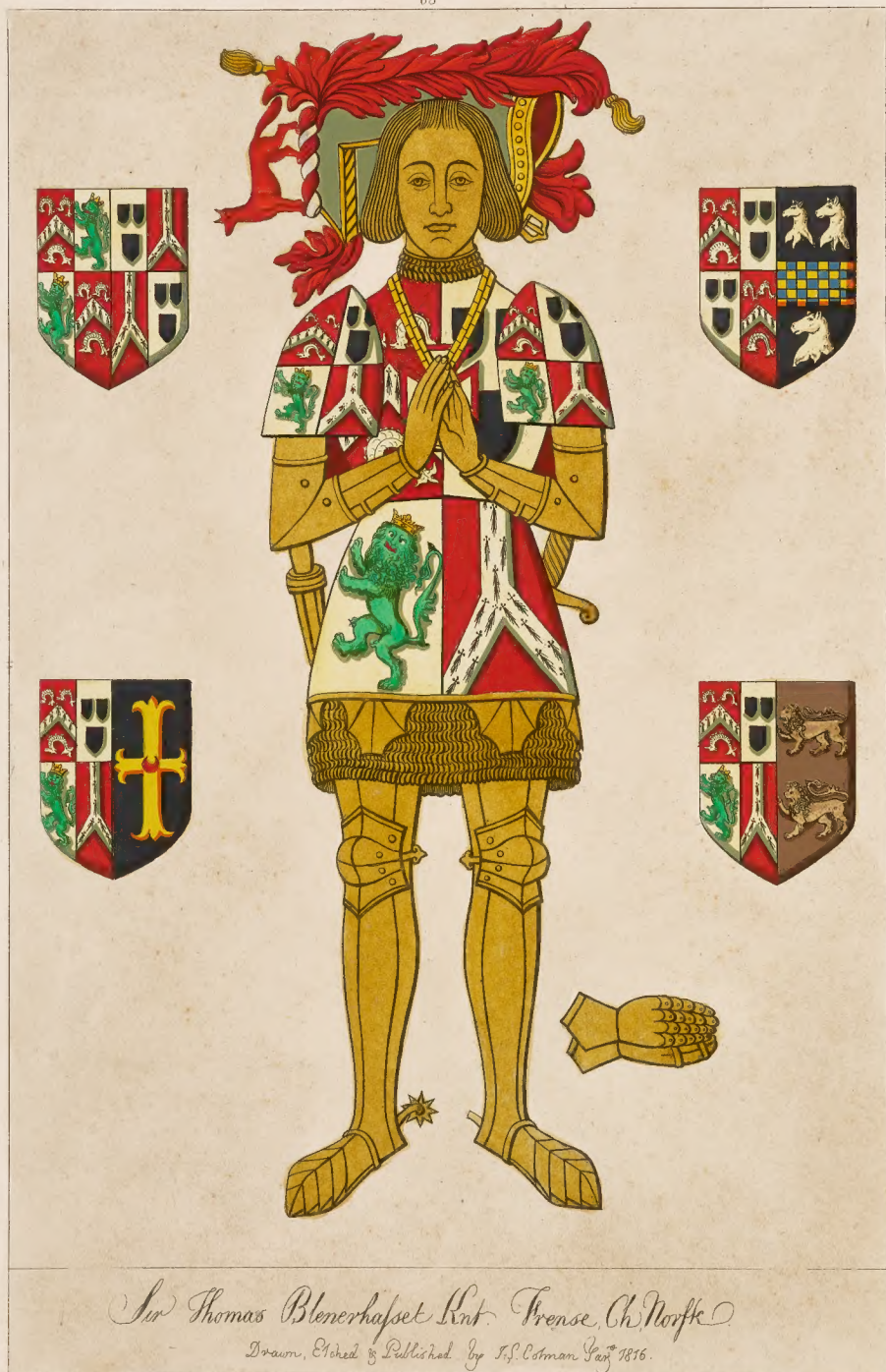






JAMES DEARDEN,
ROCHDALE MANOR.



ENGRAVINGS
OF
SEPULCHRAL BRASSES
IN
NORFOLK AND SUFFOLK,
TENDING TO ILLUSTRATE THE
ECCLESIASTICAL, MILITARY, AND CIVIL COSTUME,
AS WELL AS
TO PRESERVE MEMORIALS OF ANCIENT FAMILIES
IN THAT COUNTY.

BY
JOHN SELL COTMAN, ESQ.

WITH AN
INTRODUCTORY ESSAY BY DAWSON TURNER, ESQ. F.R.S. F.S.A. &c.

SECOND EDITION, WITH ADDITIONAL PLATES,

AND WITH
NOTES BY SIR SAMUEL RUSH MEYRICK, LL.D. F.S.A. &c. ALBERT WAY, ESQ.
AND SIR N. HARRIS NICOLAS, K.C.M.G.

VOL. I.

LONDON:
HENRY G. BOHN, YORK STREET, COVENT GARDEN.

MDCCCXXXIX.

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MDCCCXXXVIII.

P R E F A C E .

THE Author of this work, not aware at its commencement of the magnitude of his task, intended to have comprised in a single volume the Sepulchral Brasses of Norfolk and Suffolk. In the former county, however, alone, he found so great a number, and those in general so curious, that he has been induced, with the concurrence of his friends, to restrict to Norfolk the present volume, having collected in another, limited to the sister county, an almost equally interesting, though smaller, series. Such a deviation from his original plan will, he trusts, prove acceptable to his subscribers in general, as enabling him more fully to display the riches of two counties, both eminently abounding in this branch of antiquarian research; while any person who wishes to possess only a single volume, may be certain of procuring the best specimens that the county comprises. In the double series he believes he has given a set of figures, which will convey an adequate idea of the costumes during the period when memorials of this kind were in use, and also will throw no small light upon the families, once the principal in the counties, a great proportion of which happily remains unto this day. For another reason, also, this work may prove acceptable, inasmuch as it tends to perpetuate a species of memorial fast vanishing from our churches: the hand of rapine, more quickly destructive than that of time, is incessantly at work, and already some of the finest brasses represented in these pages are totally destroyed. But it is not to the antiquary and genealogist only, that the utility of a work of this nature is likely to be confined. The historical painter and classical admirer of the theatre may equally deduce from it the most faithful materials for their professions: every friend to the liberal arts may have an interesting view of their progress, by records of unquestionable authenticity; and, to sum up all, there is scarcely any department of elegant literature, in which the student may not find some light thrown upon his researches, by means of the figures engraven on Sepulchral Brasses. They, also, who have pleasure in beautifying or illustrating their libraries, will, in these plates, meet with highly important additions to numerous of the most splendid works; especially Gough's Sepulchral Monuments, Dugdale's Monasticon and Baronage, Blomefield's History of Norfolk, and Lysons' Magna Britannia.

If, now, the present selection fairly fulfil any of these purposes, little apology is necessary for offering it to the public. As an Introduction, a short historical essay upon these memorials is prefixed, borrowed principally from Gough's *Sepulchral Monuments* and Strutt's *Ancient Dresses*. It had been better, perhaps, had it been entirely copied; as, in the few instances, where it ventures without their guidance, the reader will perceive mistakes, for which the Author intreats the reader's indulgence. The List of Plates is accompanied with brief notices of the persons and families represented; with remarks upon peculiarities in the figures; and with such inscriptions, as, though now torn from their places, may be collected from Gough, Weever, or Blomefield. A double Index had been projected; but that here given, with the List of Plates just noticed, appeared so fully to answer the purpose, that on farther consideration it was found unnecessary.

The gentlemen who have furnished him with impressions of brasses, or otherwise directed his research—the Rev. Thomas Dade, the Rev. John Homfray, Rev. James Layton, Rev. Thomas Kerrich, Rev. William Spurdens, Rev. John Grove Spurgeon, Rev. Thomas Talbot, Dawson Turner, Esq. Rev. Richard Turner,—these, and all those who have in any way assisted him in the prosecution of his work, the Author entreats to accept the tribute of his grateful acknowledgement—of his heartiest thanks; to the offering of which, he hopes it will not be considered invidious, if he adds, that it is to Mr. Talbot and Mr. Layton he is indebted for being able to lay this volume before the public: to the latter he owes whatever may be interesting, in a literary point of view; while, without the unwearied researches and equal liberality of the former, a great proportion of its most valuable contents never would have been in his possession—indeed, never could have been known to him.

INTRODUCTION.

THE principle of pride or religion, respect or affection, which induced our forefathers to inclose a corpse in a coffin, before they committed it to the grave, was such as could be acted upon by the rich alone. The lower classes of society, even to the time of Elizabeth, had no other coffin than the winding-sheet. In many old country churches might lately be seen a wooden box, ridged, with one or two lids, which was used as a bier to inclose and carry out the poor dead.

Coffins were anciently made of various materials—of brick, stone, wood, or lead: once a glass coffin was found near Walmesford, in Northamptonshire: the most common, however, were of stone. The introduction of these is lost in the distance of time: they are traced from as early a period as the ninth century, and in the time of Henry III. were generally used; after which they are of rare occurrence, says Dart. Sayers, however, would lead us to enlarge their æra two hundred years; and tells us that, in the reigns of Henry V. and VI. they were made with necks, distinguishing the head and shoulders. Wooden chests or tombs were introduced soon after the conquest. "Burial in lead does not appear to have been adopted before the time of Edward I., and it then seems to have been confined to persons of high rank."*

The most ancient stone coffins were buried, many having been found in barrows; yet the principle which first operated being still continued, they were, as early as the ninth century, so little sunk, that the top was level with the ground, and, being within sight, became at once the cover and the memorial of the deceased: sometimes they were placed upon the surface itself, and their sides ornamented with carving, as was that before the south door of St. Nicholas' chapel at Lynn. (Vide Architectural Antiquities of Norfolk.) In these situations, the top was generally ridged, *en dos d'âne*, that it might throw off the wet, for its better preservation; and when the deceased was a religious, or latterly, perhaps, a layman, was usually ornamented with a large calvary cross, at first plain, but afterwards flory. Examples of these, with various degrees of richness or extravagance, are to be met with in most of our Norfolk churches. We sometimes meet with a large flat stone, having a small cross in the centre, and one at each corner. These, however, are not monumental stones, but have been altar-tables, and are thus marked, in allusion to the five wounds of Christ. The simple cross flory may, when found in a church or chancel, be concluded to be the memorial of some former rector; if it be joined with an escalop shell, it signifies that the deceased had been on a pilgrimage to St. James of Compostella; the cross

* Sayers' Disquisitions, p. 204.

patée is the token of a Knight Templar. Where a sword is found with a cross or crosier, it denotes a union of temporal with spiritual authority. None of these sculptured coffins are probably anterior to the conquest. There are instances where a cross is on the lower part of the lid, and, on the upper, a head or bust in basso relievo.

Contemporary with these is the full-length effigy in mezzo-relievo, of the same piece with the lid, and usually of dark, shelly marble, as the knight at Mautby, (Supplement, Plate I. page 53), and the lady at Stratton Strawless. Afterwards the coffin was inclosed in a monument, on the top of which was placed a recumbent statue of stone, or wood, or metal; which, improving in execution as the arts improved, and varying in dress and posture as our customs have varied, has descended to our time.

In the thirteenth century, we find the flat gravestone, level with the pavement, with an inscription engraven round its border, or inlaid with fillets, tablets, crosses, or effigies in brass. A cavity being cut in the stone, of the form, size, and depth of the plate of metal, this is bedded therein with pitch, and fixed with rivets to the stone. Those old letters, which now appear so deep and rudely cut, were only matrices for brass capitals, which, as they were too small to be riveted like larger plates, were sooner picked out, and yet the excavations are legible.

The earliest of these upon record is that of Simon de Beauchamp, who completed the foundation of Newenham Abbey, and died before 1208, and was buried in front of the high altar, in St. Paul's church, at Bedford, "with this epitaphe graven in brass, and set on a flat marble stone:*

" De Bello campo jacet hic sub marmore Simon
 fundator de Newenham."

Jocelyn, Bishop of Wells, who died in 1242, had a brass in the choir there. Richard de Berking, Abbot of Westminster, who died in 1246, had his figure in pontificalibus, and an inscription on the ledge, in brass. Bishop Gravesend, 1279, had his figure inlaid with brass, in Lincoln Cathedral. So was it also with Bishop Longespée, 1297, at Salisbury; and with Elias de Beckenham, 1298, at Bottesham, Cambridgeshire. "Ela, Countess of Warwick, a woman of very great riches and nobility, lyethe under a very fair, flat marble, in the habit of a woues (vowess or nun) graven in a coper plate," says Leland, who speaks as an eye-witness.† She died 1300.

These authorities assign an early date to brass figures; and, by the beginning of the fourteenth century, they were become so common, that, in 1308, a canon of Hereford could afford a very handsome one, though it is still the oldest sepulchral brass now entire and well preserved that I have seen, says Gough, 1786. How fast such memorials multiplied after that period, may be judged of by the following instances in Norfolk alone.

Thomas de Cailey, Rector of West Bradenham from 1318 to 1324, had a brass in the chancel there. At the summit of the stone, in a niche like a quatrefoil, was the

* Leland, Itin. i. fol. 116.

† Leland, Itin. ii. fol. 19, viii. fol. 71.

head of a priest in brass, and a cross runs the length of the stone, with something couchant at the feet of it. The inscription in capitals round the rim,

Continet. hæc. fossa. Thome. nunc. corpus. et ossa.
Ecclesiæ. rector. hujus. extitit atque protector
Gratia. queso. Dei. propitiatur. ei.—Blomef. vi. 146.

William de Nieuport, Prebendary of Credington and Wells, and Rector of Redenhale, 1326, had one with his figure, and an inscription in ancient capitals.

Ici : gist : sire : Will : de : Nieuport : jadis : persone : de : ceste : eglise : prebend : de : Credington : et :
de : Welles : qui : mil : e c c . . . priet : pur : l' alme : que : Dieux : en : eit : merci : Amen :
Blomef. v. 358.

Blomefield (v. 194) describes a slab robbed of its brasses in St. Mary's church, at Stratton, for Sir Roger de Bourne, who died in 1331.

In our Lady's chapel, at Hethersett church, he mentions an altar-tomb, having the portraiture of a knight armed cap-à-pied, with a sword hanging from his head, which lies on a cushion, his spurs on, and a lion at his feet; he is in a surcoat of his arms, and hath his shield of them, viz. Bernak, Ermine a fess, gules. By him is his lady, with a dog at her feet; and on her mantle are the arms of Bernak impaling Driby, argent, three cinquefoils and a canton gules. The inscription was,

Obitus Domini Willi de Bernak, M CCC XXXIX. VI. mensis Aprilis.
Obitus Domine Alicie de Bernak, M CCC XLI. XII. die Aprilis.—Blomef. v. 30.

That of Sir Hugh Hastings, at Elsing, is referred to 1347. That of Walter Stutelee, Rector of East Dereham, is but two years later; as also that of Sir Edmund Illey and his lady, at Holme Hale church, thus inscribed:

Vous que cette tomb voies, pour les ames Edmond Illeye, Chevalier, et Alice, sa femme et les enfans priez.

Blomef. vi. 13.

The brass of Adam de Walsokne and wife, at Lynn, of the same date, is in the highest state of perfection, and is followed in fifteen years by its compeer, that of Robert Braunch and his two wives. From this period down to the time of the first Charles they are very common: one occurs so late as 1702, for John Somers, at Cerne, in Dorset, and even in 1776, for the learned Jeremiah Markland, in Dorking church.

Figures are sometimes engraven in the stone itself, and not inlaid with metal. The earliest instance of this species of insculpture is at Wyberton, in Lincolnshire, and commemorates Adam de Franton and his wife Sibilla, 1325. In Derbyshire they are common; but in Norfolk I have met with only two: one is at Geystwick; the other at Dersingham, which covers the grave of John Pell, 1607, and is given in this work, Plate LXXXVIII. More frequent is the inscription cut between two straight lines, and forming a border to the stone.

On the continent are * brasses bearing as early a date, or at least commemorating persons who died at as early a period, as in our own country. A plate of copper enamelled, in the church of St. Julien, at Mans, exhibits the figure of Geoffroi le Bel, Comte de Maine, who died 1150.† A second instance, and perhaps more coeval with the person whom it represents, is that of Robert de Suzanne, king of arms, who died in 1260. Both these are engraven in Montfaucon's *Monum. de la Mon. Française*, ii. t. 12. f. 7, and t. 29. f. 3. Margaret, Queen of France, consort of St. Louis, who died 1295, had a tomb plated with brass (*tombe platte de cuivre*) in the church of St. Denys. In the same church, among several other brasses, were those of Mathieu de Vendosme, Gilles de Pontoise, and Guy de Castres, Abbots of St. Denys, who died in the years 1286, 1326, 1350, respectively. Many figures, in the same style, appear to have been engraven in stone (*pierre de liais*). (Vide Felibien's *Histoire de l'Abbaye de St. Denys*.) A brass plate, in a church at Arras, was engraven with the figure of a man bareheaded, with short curled hair, in a close round coat down to the feet, fastened round the waist with a girdle, from which depends on the right side a purse, and on the left a short sword. On his left is his wife, in a gauze head-dress, extending wide behind, but close in front, and square at the top, with an embroidered kirtle, and flowing mantle. The head of each is supported by a pillow. Their hands are closed, pointing upwards, and two dogs are seated at their feet. At the upper corners two angels hold the carpet, which is the ground of the plate, and on which the persons appear to recline. This commemorates Robert le Jove, Bailly d' Amiens et Gouverneur d' Arras, et Dame l' Aiguicourt sa feme, and is dated 1463. Engraven stones are to be seen in abundance in the north of France (they may be equally common all over it); but at Rouen and St. Omer they are particularly beautiful.

Now all those above-mentioned are executed in the style of the brasses at Lynn. They are not mere effigies let into the stone; but are large sheets of metal, covering the whole, and, where not occupied by the effigies itself, are filled with tabernacle work, or represent an embroidered carpet. It is further observable, that, in the brasses in France, and those at Elsing and Lynn, the effigies have cushions under their heads, which are to be found in none other of that epoch in Norfolk: this

* I ought, perhaps, rather to have spoken in the past tense; the French Revolution having been even more destructive to such memorials abroad, than the times of our own Commonwealth were with us.

† See Stothard's *Monumental Effigies*, Plate II. There is no authority for attributing this monumental plate to Geoffry Plantagenet, whose arms were, or are said to have been, Gules a chief argent, over all an escarbuncle of eight points pomelty fleury or, while those on the shield, which appears in profile, are Azure four lions (or six if displayed) or. Stothard seems to have relied on Montfaucon. The arms mentioned by the monk of Marmoustier were lions in a field gules instead of azure, which has been the traditionary blazon from the conquest of the bearing of England; and there is nothing in the Latin inscription on the plate to fix it to Geoffry. It is with much more probability referred by Sandford to William D'Evreux, Earl of Salisbury, the father of Ela, wife of William Longespee; for it is more likely that the latter would take the paternal arms to the earldom than those of his grandfather (if such they were), especially as he was an illegitimate grandson. We must, therefore, take from the antiquity of this enamelled plate at least fifty years. S. R. M.

feature seems more decidedly to indicate their being of the same family. Two brasses, which, there is every reason to suppose, are of the same period as those at Lynn, and were probably executed by the same artist, are found in Hertfordshire: one, in the abbey church of St. Alban's, commemorates Abbat Thomas De la Mare, who died 1396; but this representation was certainly executed at an earlier time, very probably about 1356, when he solicited permission from Edward III. to retire from the station of Abbat: or else, on the completion of the extensive buildings shortly after projected by him, at St. Alban's. This, like the Lynn brasses, is composed of several sheets, forming together one immense plate of metal, 9 feet 3 by 4 feet 4: it is engraved by Carter, in his *Ancient Sculpture and Painting*. See Plate XXXIII, new edition. A second, doubtless by the same hand, though inferior in size, and not formed like the others of one plate, the effigy being detached from the tabernacle work which surrounds it, may, however, vie with the rest in elegant design and delicate workmanship. It represents an ecclesiastic, probably an incumbent of the church of North Mimms, where it exists: and although no clue has yet been found to identify the person, it is doubtless of the same period as the other, about the middle of the fourteenth century. This has been etched by Blore, in Clutterbuck's *History of Herts*, i. 464. It is worthy of remark, that on none of these brasses, which exhibit the most lavish display of ornament, appear indications of the beautiful art of enamelling having been employed to give variety and relief to the intricate design. As, however, we find that in the brass of Sir Hugh Hastings, some parts in which regular cross hatchings appear, were originally enamelled, a representation of which is given in the *Ancient Painting*, Plate LXXI, it is possible that enamel may have been similarly introduced in these. Indeed it may be a question, whether, besides the practice of enamelling parts of the field, or ground of the plate, which usually were hollowed out, to receive a layer of the coloured composition, the engravers of brasses did not also heighten the effect of their work by filling up the lines themselves, in common instances with some black composition, but occasionally with colour or enamel. Their elegance, too, and beauty, when compared with their contemporary at Ingham, or even with any which succeeded them, compel us, if not to grant to France the honour of the invention, at least to acknowledge that her artists had, in sculpture, advanced immeasurably before their brethren of England.*

The intercourse with the continent, through the port of Lynn, enabled the wealthy merchants and manufacturers of that ancient town to obtain the richest brasses; and it is a circumstance worth notice, that these brasses are not in one entire piece, but composed of several squares, for the greater convenience of packing and importation. It was probably owing to the interest excited by these early ex-

* This fact I believe to be undoubted; and they had outstripped us in architecture at least as much as in sculpture; but, upon the origin of the Sepulchral Brasses, I have just seen an opinion by a sensible and well-informed writer in the *Gentleman's Magazine* for April, 1818, p. 299, that "they were invented in Flanders, and sent to England, chiefly from Ghent, and are therefore found to abound chiefly in those countries which supplied the Flemings with wool." A. W.

amples, that this species of sepulchral monument came to be generally adopted in Norfolk, which, above every other county, abounds in brasses, commemorating her knights, and citizens, and yeomen. The hand of rapine or of fanaticism has robbed her of by far the greater part of what she once possessed: every effigy in her Cathedral church at Norwich, every morsel of brass at Yarmouth, is gone; nor is there a village church but bears the mark of the despoiler's violence. A portion of the mischief is to be traced as high as the Reformation; still more is ascribable to the mad fury of the Commonwealth; and what remained from these has in our days gradually been disappearing: here, from the ignorant stupidity of parish officers; there, from the thievishness of workmen; but, in too many instances, I am sorry to say, from the inconceivable folly and villany of antiquaries themselves, who have been the cause of an immense number of sepulchral brasses, and of a still greater quantity of painted glass, being stolen from the churches which they illustrated and adorned. This work, however, contains a selection from above three hundred whole-length figures yet remaining, besides numerous busts. I ought to have said *lately* remaining; for, in 1800, the chancel at Ingham was completely swept of all its beautiful memorials of the Stapleton family. They were sold as old metal, and it was commonly reported by whom they were sold and bought; but nobody sought to recover them: neither minister nor churchwarden cared for any of those things.

Mr. Gough has mentioned an instance, in Norton Disney church, Lincolnshire, of a brass, bearing a Dutch inscription, having been turned and engraven with an effigy, about 1580. A similar instance of economy, though not on so large a scale, occurs in the stone of Anna Clere, at Stokesby, in 1570. A brass tablet, longer than was wanted, but not of sufficient width, was cut into three pieces, and thus made to answer the purpose. The middle piece is gone: the lower, being loose, discovers part of an inscription in bold Roman characters, finely relieved, and very sharply cut. There is sufficient of it to show that it also is Dutch, but not the purport. It is by no means uncommon, on turning up those tablets which bear merely an inscription, to find them cut from some effigy; and in one instance, a tablet to the memory of a man in the sixteenth century, bears on the reverse a like memorial of one in the century preceding. These, however, we may suppose were spoils of the monasteries sacked and pillaged by Henry VIII. rather than the fruits of that system of petty thieving, which, ere long, will equally clear our churches.

Some of the brasses were enamelled in various colours. That of Sir Hugh Hastings was so; and Mr. Carter has given a plate of one of the smaller figures, as it originally appeared. See *Ancient Sculpture and Painting*, Plate LXXI, new edit. The fillet of jewellery round the head of Joan, lady of Sir Miles Stapleton, 1365, at Ingham, was represented by composition of different colours, which, in spite of ill usage, remained entire till 1800. The surcoat of the knight also was enamelled; so was the brass of Sir Ralph Shelton and lady, at Great Snoring: that of L'Estrange, at Hunstanton, bears to this day marks of brilliant enamelling; likewise does that of Sir Simon Felbrigge, standard-bearer to Richard II., at Felbrigge, where gilding is added

to heighten the effect of the heraldic tinctures. This art of enamelling flourished particularly at Limoges, in France: Charpentier observes, that it was a frequent ornament of the most sumptuous tombs. Occasionally some parts of the dress are represented by lead, as in the case of Sir Thomas Sherborn and lady, 1418. Lead is frequently intermixed with brass, in coats of arms. In the chapel belonging to the Berneys, at Reedham, 1504, the shields, inlaid at the corners of the stone, are lead, blazoned in their proper colours.*

It was a custom at Wadhurst, in Sussex, where there were iron-founderies, and in the neighbourhood, when a person was buried within the church, to lay, in place of a stone, a thick iron plate, with the name, arms, &c. of the deceased cast thereon. In Yarmouth church, to the wall of the north aisle, is affixed a similar plate, with an inscription cast in relief, to the memory of George England, 1674.

There is little difference in the attitudes of those statues which were placed on coffins, or monuments. They are all recumbent, with the head supported by a cushion, till about 1350, and subsequently by a crested helmet, and with the feet resting against some animal. Till about 1230, we find a knight drawing his sword, and the bishop and abbot with the hand uplifted, as in the act of blessing†: from that time, nearly all have the hands joined over the breast, in the attitude of prayer. The case is much the same with the brass figures; unless, indeed, they may be supposed to stand, rather than lie, the generality having neither cushion nor helmet under the head. The husband has his wife on the left hand; but the exceptions from this rule are frequent. At the end of the fifteenth century they commonly face each other, and are often kneeling: sometimes, when in this attitude, after the Reformation, a book lies open before them on a desk, termed a *prie-Dieu*, and, instead of intreating the prayers of the passers-by, they pray for themselves. Sir John Spelman and lady are thus represented at Narburgh, in 1545, with the prayer issuing from their lips. From some plates the phrases 'Orate pro anima,' and 'cujus animæ propitiatur Deus' have been effaced, lest, being obnoxious to the zeal of the Puritans, the plates themselves should have been torn away. Croisaders, not they only who served in the Holy Wars, but they also who contributed pecuniarily, or vowed to serve, or even to visit the Holy Sepulchre, are cross-legged, usually with the right leg over the left. Founders have models of churches in their hands; and priests, robed according to the respective orders or degrees, hold chalices or bibles. Alice Clere, 1538, at Ormesby, has a heart between her hands, like Agatha de Narburgh, 1293.

Norfolk does not contain a single example of the cross-legged effigy in brass. There are two in the neighbouring county, (*vid.* Selection of Suffolk Brasses, Plates I. and II.) at Acton and at Gorleston. The former is a memorial of Robert de

* The metallic composition, which is of very frequent occurrence in parts of sepulchral brasses, resembling lead, but usually much harder than that metal, was probably only a ground upon which the enamel or other colouring was applied. A. W.

† Abbots usually held the crosier with the right hand, bishops with the left.

Buers. In Buers church was an inscription, as given by Weever, "Hic jacet Andreas de Buers, et Robtus de Buers, fili⁹ ejusdem Andreæ militi, qui Andreas obiit 12 die Aprilis A^o Dñi 1360, et dētus Robtus obiit 7 die mensis Octob. A^o Dñi 1361, quorū aiah⁹, &c." Yet does Gough suppose this Robert to have been buried at Acton, and to be represented by this effigy; but so ill do his mail armour and long surcoat agree with the costume of that day, that I would rather suppose it the grandfather of Sir Andrew than his son, and date it about 1300.* Whom the effigy at Gorleston represents I have no means of guessing. Report ascribes it to a Bacon. By the vambraces and goussettes of plate, it appears rather later than the other. The first instance of them that I am acquainted with, is on the monument of Aymer de Valence, 1323. (*Vid.* Stothard's Monum. Effigies.) Only two others are known. One at Trumpington is supposed to cover Sir Roger de Trumpington, 1289. The other at Chartham, in Kent, represents a Septvans (Gough says Sir William Septvans, who was living in 1382). Could we suppose it Sir Robert Septvans, contemporary with Sir Roger de Trumpington, it would better agree with the description given of it in Sepulchr. Mon. ii. 108.†

The three last-mentioned effigies have those standing ailettes or pennons behind them, termed gonfanons ‡; and they are the only instances among all our sepulchral monuments. Those of the figure at Gorleston are charged with the cross of St. George; the others with the arms of the wearers. These gonfanons are common on French monuments. Sir Jerre de Blencu, 1285; Robert fifth Earl of Dreux, 1329; and several intermediate examples, are mentioned by Gough: and before 1329, I would, judging by the dress, date the latest instance in our country.

Children, when depicted on their parents' gravestone, are usually grouped. Sons kneel behind their father, or stand about his feet; and daughters are with their mother; as on the stone of Roger Felthorp, at Blickling, 1454: sometimes they are close ranged in a line beneath, as the sixteen children of William Yelverton, at Rougham, 1586; at other times they stand on separate pedestals, as the Cremers, at Snettisham, 1610; or have their names subscribed, as under the Symondes, at Cley, 1518. Where a man has a family by two wives, care is taken that each mother shall

* By the note contributed by Mr. Gage to the new edition, it will be seen this figure is of the date 1331.

† The brass at Chartham appears to be nearly contemporary with that at Acton, and would seem by a few letters of the inscription, which may be decyphered, to represent William de Septvans, son of Sir Robert de Septvans; he died 16 Edw. II. 1322-3. If this be correct, the brass at Acton, to which it is certain that the inscription above quoted had no reference, may probably be assigned to Robert de Buers, who died 5 Edw. III. 1331: and this supposition is confirmed by comparison with the brass at Stoke Dabernon, Surrey, which is similar in character and execution to the others, but the legs are not crossed. This last by the inscription appears to represent Sir John de Abernoun, senior, who was returned by the sheriff in 1322, as too infirm to attend a summons to the great council. See Parl. Writs. A. W.

‡ They were perhaps sometimes so termed; but their proper name is ailettes (or little wings). See the authorities in Sir S. R. Meyrick's Critical Enquiry into Antient Armour. The gonfanons were, strictly speaking, the small flags, like ships' vanes, at the end of lances. S. R. M.

have the honour only of her own. Under the brass figures of two of the Carew family, at Beddington, 1414, the children are represented by thirteen busts. The effigies of children on the parents' tomb are not common till the end of the fifteenth century. If "the glory of children are their fathers," at this time the fathers appear to have had no less glory in many children, and omit not an opportunity of displaying it; nay, so zealous were they, that their deceased offspring are represented in winding-sheets, but a little apart from their living brethren. Richard Calthorp, 1554, portrays on his gravestone the effigies of nineteen children; and the stone of William Berdewell, at West Herling, in 1460, commemorates a family of thirty sons and daughters.

The heads of military men (prior to 1350), and those of kings, ladies, ecclesiastics, and burgesses, when represented recumbent, rest on cushions, single or double, called, in the Lincolnshire church notes of 1629, in the British Museum, a "pillow and bolster." On each side of these is usually placed an angel, emblematic perhaps of the ministering angels, who are ever about the path and bed of the faithful, smooth the pillow of the dying, and carry the disembodied soul to receive the blessing of its Maker. This last part of their office is shown on the Elsing brass, where, as from the head of the knight, two angels are carrying to heaven in a sheet his glorified spirit. On the Lynn brasses, the soul is traced to its utmost stage, and is seated in the bosom of the Father; to whom the angels are offering incense, and in whose praise they are striking their celestial harps. The most beautiful example of this is given by Gough, ii. p. 311, from the monument of Lady Percy, at Beverley Minster.

In no writer do I find a satisfactory account of the animals placed at the feet of effigies. A knight has generally a lion, sometimes a dog; and Sir Bryan Stapleton, on his brass at Ingham, rests one foot on a lion and the other on a dog, whose name "Jakke" is written on a label: other animals are occasionally found in the same situation.* The dog is almost constantly sitting at the ladies' feet. In many instances, they are doubtless the cognizance, or supporter of the arms of the deceased, as the white horse at the feet of the Earls of Arundel; or a rebus of the name, as the rabbit on the brass of Walter Coney, in St. Margaret's church, Lynn: but this solution affects few cases. Readily, therefore, do I adopt the opinion of Dawson Turner, esq. whose suggestions I ever gladly follow, as the beacon conducting me to the right point, that the lion is there meant the type of strength and courage, qualities of course inherent in every knight; and the dog, of attention and fidelity, virtues inseparable from the female character: for chivalry boasts that all her sons are brave, and all her daughters virtuous.

This explanation, however, will not solve the enigma on the great Lynn brasses. Gough says, "Under the feet of Robert Braunch is a singular, but classical representation of Prometheus and the Vulture." If it be allowable to differ from such authority, I would say, that the fable of Prometheus entered not into the designer's

* At Deerhurst, Gloucestershire, are brasses of Sir John Cassy, who died 1400, and his lady, at whose feet is a little dog with the name "Terri" inscribed on a label. A. W.

thoughts; but, as over the heads of the effigies he has given us his idea of heaven above, so in this case does he give us that of hell beneath; with the infidel in torments, fallen under the power of the evil one, "the lion that walketh about, seeking whom he may devour;" "the great dragon, whose abode is in the bottomless pit."

The effigy is generally intended to represent the person as alive: nobles and burgesses, priests and laymen, all are attired in their richest apparel. Occasionally in the fifteenth century, and more frequently afterwards, an attempt is made to show the present state of the deceased and the change he has undergone, by the figure of a skeleton, or of a corpse in a shroud tied over the head and feet. There are many of this species of monitory memorial in Norfolk, and I have given a selection exhibiting its varieties. The skeleton of Thomas Childes, 1452, at St. Lawrence's church, Norwich, is an early specimen. At Rougham, the swaddling-clothes of two infants become their winding-sheets.

On the stone of Archdeacon Rudyng, 1482, at Biggleswade, Death, under the image of a skeleton, armed with several spears, is holding a dialogue with his victim. At the distance of nearly a century, he appears again, under the same form, at Lowestoft, in Suffolk; where "*mortiferâ tela cruenta manu Mors fera visceribus torsit*" of Thomas Annot, in 1577.

The barrow, the gigantic and truly wonderful monument of early times, ill accomplished the purpose for which it was raised: the name of its tenant, and the memory of his deeds, soon passed away. It bears, however, a testimony widely different from that of the monument of our days. While this, attributing to the deceased such a combination of virtue and talent as man possesses not, proves the pride merely that existed in his bosom or in that of his heir, or possibly the blind affection of a sorrowing individual; that shows the gratitude and enthusiastic admiration of a people, thus urged to such an enormous expense of labour, at a time when money existed not, and fame could not be purchased. The simple tablet of brass has done better, and, in many instances, has delivered to the successive generations of nearly six hundred years the name committed to its charge; with a request, that all who read it would pray for the deceased, and that God would have mercy upon his soul; leaving it to us to infer that, raised a little above his contemporaries in wealth and influence, he was in all other respects such an one as ourselves.


For many ages after the conquest, learning, even in its humblest forms, being confined to the clergy, upon them devolved the office of writing epitaphs; and the Latin language was generally adopted. Norman French, however, was introduced in the thirteenth century. The epitaphs of Robert de Vere, Earl of Oxford, 1221, and of William de Tracy, 1223, are the first in this tongue, and are followed, at the distance of fifty years, by that of Henry III.; afterwards, instances of it occur more and more frequently, till, by 1350, it became as common as Latin, and continued so till the beginning of the next century, when it suddenly disappeared, the latest instance recorded by Gough being on the brass of Sir John Cobham, 1407. It is to be observed, that it very seldom was used but for the laity; though the epitaph of William de Nieuport,

1326, rector of Redenhale, before mentioned, shows that it was not wholly confined to them. About the time that French ceased on our monuments, English probably began to take its place; the first instance of it, that I meet with, being on the brass of Judge Notingham, 1414, at Holm by the Sea, in this county. Our native language, however, but seldom occurs before the reign of Henry VII.; then it is frequent; and, by the middle of the sixteenth century, in common use, and had completely superseded the Latin.

Turning from language itself to the mode of representing it, I transcribe the following, from Sayers' *Disquisitions* (p. 205), as illustrative of the subject before me:

"Saxon characters, or characters much resembling them, commonly denominated Langobardic, were chiefly used in inscriptions on tombs, &c. from the time of the Norman conquest, till the beginning of the fourteenth century.* The Gothic letter, 'or church text,' then prevailed, and continued in use in sepulchral and other brasses and tablatures till about the end of the sixteenth century, when the Roman character was revived. I have said *revived*, because it may be inferred, I imagine, from the inscription on the tomb of Arthur, discovered at Glastonbury by Henry II., that the Roman letters, or most of them at least, had been adopted by the Britons in the sixth century, or before that time. On the cross of Ovinus, mentioned in Bentham's *Ely*, and deemed to be a work of the seventh century, the Roman character again occurs. It afterwards appears at various, though unequal and distant intervals. Very few of the letters on the coffin-lid of Gundreda, daughter of the Conqueror, the wife of Earl Warren, 1081, at Southover church, Sussex, partake of the Saxon form: those on the stone of Roger, Bishop of Salisbury, 1139, are altogether Roman; as is the inscription on the tomb of Philippa Duchess of York, 1431, and those on the brasses of Sir Robert Clere, at Ormesby, 1529, and of Sir Thomas Boleyn, father of the Queen, Earl of Wiltshire and Ormond, 1539, in Hever church. The Roman letters continued also to be cut on brass during the reign of Edward VI., and part of Elizabeth's, but not so frequent.

"Before the disuse of the Langobardic letter, a small cross was prefixed to the legend. I am not aware that the figure of a fish (the emblem of our Saviour) was ever so common upon the tombs of this country, as upon those of the Christians at Rome. It occurs, however, on some monuments of the sixteenth century: as on that of Bishop Stanley, in the collegiate church of Manchester, and on that of Cardinal Pole, in Canterbury Cathedral. It is said by Prosper to have been adopted from an union of the initials of the following words—*Ιησους Χριστος, Θεου Υιος, Σωτηρ*.

"The letters A  Ω are also, I believe, very rarely to be met with on sepulchral tablets in this island. They are not unfrequent in Catholic countries, or at least in

* He should have said the *middle* of the fourteenth century; the first recorded instance of Gothic or church text being on the brass of William de Rotherselle, 1351; and the last instance of the Langobardic, on the stone covering the bowels of Bishop Skirlaw, at Howden, in Yorkshire, 1405. This latter, however, mixed with Roman capitals, formed the circumscription of our seals, according to Gough, to the sixteenth century.

Italy, where they chiefly appear in inscriptions of the eleventh and twelfth centuries ; an engraving, however, of a very old tablet, probably of the seventh century, in which these letters occur, may be seen in Montfaucon. (Travels in Italy, 8vo, p. 129.) The letters IHS, which occur in our churches, &c. are erroneously deemed to be the initials of 'Jesus Hominum Salvator,' as the H is an Eta, and the whole is an ancient and common contraction of the word *Iησους*."

Arabic numerals never appear on sepulchral monuments before the middle of the fifteenth century ; till that time dates were always expressed in words or a circumlocution of phrases, or in Roman or Romano-Lombardic capitals. The first instance of Arabic numerals that I have met with in Norfolk, is on the brass of William Yelverton, at Rougham, 1481. The date, 1452, on the brass of Katharine Howard, Duchess of Norfolk, at Stoke, in the adjoining county, being copied from Weever, is of no authority ; as he frequently expresses in Arabic numerals, that which on the monument is given in words.

In turning from these subjects to the costume of our fathers, and the various changes or improvements it underwent from the influence of caprice or the progress of knowledge, a wider field lies before me ; and the subject will be best understood by inspection of the plates themselves : yet the following remarks, extracted principally from the Introduction to Gough's Sepulchral Monuments, a work not within the reach of readers in general, may, perhaps, in this place, be not altogether without their use.

Though the monuments, commemorating some of the burgesses at Lynn, and exemplifying the civil costume, are among the earliest, and are far the most splendid of the kind to be met with in this county, or perhaps in the whole kingdom, I shall, nevertheless, begin with noticing the military habit, as at that time almost every distinguished layman adopted the profession of arms. Armour may be divided into mail and plated. By mail, I mean that which was composed of rings, commonly double, or small circular plates, as contradistinguished from the large plates, which were fastened by straps and buckles, and which gradually encroached upon the former. Mail itself appears to have been of two kinds. First, Rings, mutually interlinked, so that each is connected with four others ; the kind generally represented on brasses. Second, Chains, or detached rings, or circular plates, sewed on a leathern or woollen garment, and overlapping each other like scales.*

An ancient writer describes a knight as arming himself in the following manner : " He first drew on the Chausses, or breeches of mail ; he then put on a Goubaison, or Gambeson, a vestment fitted to the body, and reaching to the middle of the thighs ; to this succeeded the Gorget, called in French *hausse col* ; and over the gorget he placed a Hauberk, or shirt of mail, which reached to his knees ; and the breeches, or hose of mail, were attached to the hauberk ; so was also a Capuchon, or hood of mail,

* This subject is treated of at great length in my paper in the sixth vol. of the *Archæologia*, on " the Body Armour anciently worn in England," and in that on the " Military Garments formerly worn in England." S. R. M.

which covered the head, and might occasionally be thrown back upon the shoulders. The hauberk was girt with a large belt, or girdle of leather, called anciently in French *Baudrier*, and in English *Baudricke*, and from which the Sword depended: besides the sword, the knight usually wore a small knife or Dagger, called *Mercy*; because, when a combatant was cast to the ground, and saw the knife in the hand of his opponent, he begged for mercy, if he desired to be respited from death."* By a leathern girdle† round the neck hung a Shield; the heels were equipped with Spurs, the insignia of his dignity. These were of two sorts:‡ one, with a single point, called a pryck; the other, consisting of a number of points, radiating from, and revolving on, a centre, and thence termed the *rouelle*, or wheel-spur: the first prevailed till the middle of the fourteenth century, though the other was occasionally used. Over all, men of considerable family wore surcoats, charged with their armorial bearings.

At first, the mail, which protected the head and throat, was part of the same piece which covered the whole body with the arms; but, as this much confined the motion of the head, it was, before 1300, separated, and formed a hood, falling on the breast and shoulders, and over the hauberk. Over this appears to have been worn a steel helmet, somewhat resembling an inverted kettle. Of this helmet we have no example on brasses; nor have we any of the hood of mail in Norfolk, though in Suffolk there are two, at Acton and Gorleston. (*Vis. Suffolk Brasses.*) About the beginning of the reign of Edward III., this double covering was simplified, and the mail protecting the throat (the *Canail*, §) was neatly attached, by studs and a silk cord, to a pointed steel scull-cap, termed a *basinet*, || such as that worn by Sir Miles Stapleton; and this continued about one hundred years. The helmet of Sir Hugh Hastings is of rare occurrence: it is a round steel cap, fastened probably with a thong, having a visor (*visiere*), which falls upon, and is fitted to, a broad steel collar or gorget, embracing the neck, and coming so high as to protect the chin also: the visor is represented as lifted up, and so are those of three knights, at the side of his canopy.

Thomas Earl of Lancaster, eldest son of Edmund Crouchback, who was beheaded at Pontefract in 1322, is the first we know whose helmet is surmounted by a Crest. ¶

The gambeson (called also *haketon*,** *jaque*, and by a variety of other names,)

* *Vide Strutt's Dresses*, ii. p. 171.

† This was termed the *Guige* or *Gige*; hence Chaucer's expression, which has puzzled all his commentators, "gigging their shields." S. R. M.

‡ There was another that preceded these, termed the *spear-spur*, which had an elongated pyramid of iron, and is apparent in Anglo-Saxon and Frankish illuminations, as well as in the Bayeux tapestry. Specimens are preserved in the principal armoury at Goodrich Court. S. R. M.

§ So called from its resemblance to the *camalaucum* or tippet of camel's hair. S. R. M.

|| The only specimen of the *basinet* of Edw. II. and Edw. III.'s time is at Goodrich Court. It came from Naples. S. R. M.

¶ Except in equestrian figures on seals. S. R. M.

** The distinction is clearly pointed out in Sir R. Meyrick's paper in the *Archæologia* before mentioned.

was a kind of long double waistcoat of buckram or leather, and stuffed with wool, tow, or hair (in itself no inconsiderable defence), for the purpose of making the iron shirt sit more easy upon the body, and also of breaking the stroke of the lance, which, though unable to pierce the mail, might otherwise have driven it into the flesh.

The hauberk, or coat of mail, with sleeves and gloves, stockings and shoes, was the great defence of the body, and is sometimes understood to be the whole mail-armour of a knight. Between this and the haubergeon we are told there was a difference, but in what this difference consisted we are nowhere (that I know) clearly informed: according to Grose, the latter wanted the sleeves of the former, and was a less complete covering.* Collecting, however, all that I am able on the subject, I venture to put it as a question (rather than an opinion), whether the haubergeon was not the lighter hauberk, or shirt of mail, worn in the fourteenth century, strengthened and supported by the breastplate, and other pieces of plate-armour, which helped to defend the limbs. Immediately under the hauberk was a gorget, or throat-piece; a collar of steel fitted to the throat, for its better protection. This, probably, was the source or beginning of the breastplate, afterwards adopted for the greater security of the breast; and which last itself eventually became the cuirass, in the fifteenth century, when the haubergeon was laid aside.

Mail armour, to use the words of Gough, maintained its ground from the Norman conquest to the reign of Henry IV., who is the last of our Kings that appears in it on his great seal. But this must be understood as having respect to the body only: it had gradually fallen into disuse for the limbs during the preceding century. The same author goes on to say, that when plated armour came into fashion, it was composed of different pieces for the back, breast, shoulders, arms, hands, thighs, knees, legs, and feet, under the several names of cuirass (comprising a back and breastplate), pauldrons, brassarts or gardebras, or vambraces (avant bras), gauntlets, cuissarts with genouillieres, greaves,† and iron shoes. The vambraces included all the defence of the arm, from the shoulder‡ to the wrist. At the joint or bend they were cut obliquely; and the vacancies on the inside, when the arms were extended, were protected by plates, called goussetts,§ of various forms, as hearts, circles, ovals, irregular triangles, and squares, more or less adorned. Sometimes these arm-pieces, in the upper division, or from the elbow to the shoulder, left the mail-shirt partially bare, or only covered the outer part of the arm; and sometimes the shoulder-pieces were divided into several scales or folds, at a greater or less distance from each other.

The other gauntlets were of mail: afterwards they were made of small plates of

* It did not reach so low down as the hauberk. S. R. M.

† Called also jamba and sollerets. S. R. M.

‡ From the elbow to the wrist, while that from the elbow to the shoulder was termed the rerebrace or arrière bras. S. R. M.

§ The goussetts or gussets were the pieces of mail applied to the arm-pits, the bends of the elbows, and knees, and also the insteps. Gussets of plate were not known before the time of Henry VII., and then only used as protections to the arm-pits. S. R. M.

iron or steel, riveted together in imitation of a lobster's tail, so as to yield to every motion of the hand: some inclosed the whole hand in one case; others were divided into fingers, each finger consisting of eight or ten joints, lined with buff leather like a glove: in general, they reached no higher than to the wrist.

To the back part of the cuirass was affixed a piece of armour, called *Garde de reins*, or *Culettes*.* The cuisses were composed either of stripes of iron plate, laid horizontally over each other and riveted together, or of an entire upper and under casing, and sometimes only an upper, leaving the part next the horse bare: they were made flexible at the knees, by joints or knee-pieces. The cuisses are sometimes studded, as are those of Sir Miles Stapleton, 1365; and the studs are occasionally ornamented, assuming the form of leaves or flowers. The knee-pieces of Sir Hugh Hastings have pointed bosses, and also those of King Edward III., on the same brass; and subsequently, at the distance of two hundred years, those of L'Estrange. Those of Robert de Buers (Suffolk Brasses) are highly ornamented, as are his cuisses. Cuisses of mail are termed *chausses*.†

The greaves were either of iron plates or cases, covering only the front of the leg, and fastened with straps round the leg; or of two pieces, united by hinges, and embracing the whole. We occasionally find both the greaves and the cuisses formed by straight bars of steel down the front and outsides of the thigh and legs, and fastened by rivets to the mail, as in the instance of Sir Guy Bryan, 1390. (Stothard's *Mon. Eff.*)

Until about 1320 they had *sabatons* of mail conforming to the shape of the foot; subsequently they had iron shoes, with joints at the instep, frequently of mail. These shoes, during the reign of Edward III., became very long-toed and sharp-pointed,‡ and continued sharp generally during the following century, though occasionally very broad-toed shoes are to be met with. It must be observed, that the iron covered the upper part only of the foot, and was kept firm by straps underneath.

The most common spur, till the time of Edward III., is that called the *pryck*, or single point: such is that of John of Eltham, 1334.

The sword, universally of the stabbing or long kind, was either worn perpendicularly by the side, or across the leg in front; but this fashion did not become common till after 1450. The shield was suspended by a strap passing over the right shoulder: it was triangular; and, when the Normans first came over, was at top nearly semi-cylindrical. Its length was uncertain; sometimes covering more than half the body, as does that of William Marshal, Earl of Pembroke; at other times not half a yard long, and, when flat, is now commonly called the *heater shield*. When arms were put on shields, they were frequently adorned with beautiful work termed *Diapering*; of which we have an example in the *maunche* of Sir Hugh Hastings, at Elsing, 1347, which is both the smallest and the last instance of the shield that I have met with.

* The front was similarly protected. S. R. M.

† The *chausses* covered the whole of the legs and feet. S. R. M.

‡ There is a very fine pair at Goodrich Court of this date, stamped with the name of Pope Urban V. in the letters of the time. S. R. M.

On the right breast of Sir Miles Stapleton, great-grandson of the founder of Ingham Priory, 1466, is what I suppose the Rest for the spear, an addition not uncommon about that time.

Over the armour was the surcoat, a garment of stuff, at first long, reaching even to the feet, but gradually shortening, till, by 1370, it was no longer than the body, on which were embroidered the arms of the knight.* It received several names, depending probably on some slight alteration in its form. The surcoat of Sir Miles Stapleton I believe to have been termed a cointise;† for I read, in Strutt's *Dresses*, of a cointise of red silk, powdered with mullets of silver. The surcoat in question was green, with gold spots. This perhaps was worn only for show, and sometimes covered by the surcoat with arms, of which, during this king's reign, there are many examples.

On the breast of plate-armour the arms were sometimes enamelled or relieved; but this method appears to have been in fashion for a short time only, and never to have been universally adopted.

Of clerical habits, Norfolk affords us almost every variety. Prelates and abbots add to the common robes only the mitre, crosier, and gloves, and a more costly fashion of trimming.

The following description, of the habit of a priest is well illustrated by the figure of Richard Thaseburgh, at Heylesdon, 1380: "The upper vestment was a close Cope without sleeves, with a standing cape. Under that was the Chesible, or Chasuble, a sort of cope, open only at the sides, and worn at mass." This is not upon the figure just mentioned. "As he lifts up his hands, from under the close cope are seen the sleeves of the Alb, of which the cuffs are embroidered, and which is worn under the chesible. On his left arm is seen the end of the fanon, or Maniple, which the priest wears round his left arm, when he celebrates mass: it was first worn in imitation of the Jewish or Pagan priests, who used a towel or napkin when offering burnt-offerings. It is embroidered and fringed at the bottom. From under the cope appear the two ends of the Stole, which the priests wore about their necks over the alb: this also is embroidered and fringed at the bottom. In the middle of the bottom of the alb is a piece embroidered with a species of flower, which may possibly be imagined to represent a Greek X."

William Mowbray, at Upwell, has on a Rochet, embroidered down the front; and from under it is seen his black gown, according to Gough.

Next to the ecclesiastics, rank the students or graduates of the universities, of whose habits there are several examples: indeed, priests are oftener thus represented, and distinguished by the tonsure, than vested for the altar.

The following brief view of the fashions of each reign is quoted by Gough (v. i. p. 128), from the historian Rous of Warwick:—

"In the Confessor's time, the garments reached to the knees, the arms were loaded with golden bracelets, the head was shaved, the beard let to grow on the upper

* And then termed the Jupon. S. R. M.

† Not the cointise, but the Jupon. S. R. M.

lip, except of priests, and the skin disfigured with various marks. Their arms were staves and battle-axes : those of the Normans swords and arrows.

"After the conquest, the Norman fashion of shaving the beard and letting the hair flow to the shoulders was adopted. Malmesbury says, the men's hair was so long they looked like women. Henry I. rounded the hair to show the ears.

"In William Rufus's time, a great abuse of dress and luxury in wearing the hair, and a horrid fashion of picked and turned-up shoes obtained, and men adopted a mincing gait and a looser dress.

"In the reign of John, as appears by the seals, the men wore tunics over their coats of mail, but not before ; and the tunics reached down to the heels.

"In that of Henry III., they had, as usual, on their seals, horsemen in armour, with their swords, and first introduced their coats of arms in shields, at the reverse of their seals, *et facies ymaginum primo habuerunt umbrelles*.

"After the taking of John, king of France, by Edward III., the English, who till then had worn their beards and shaved their heads, and worn tunics, colobias, and bracelets, first came to wear long robes and hair, and shaved their beards, and, leaving out the figures of horsemen on their seals, put their arms into small shields.

"In the time of Richard II. began the detestable use of picked shoes, fastened with silver and sometimes gilt chains to the knees. The ladies of quality then wore high head-dresses, with horns and long mantles, with trains, and rode on side-saddles, a fashion introduced by the respectable Queen Anne, who was daughter to the king of Bohemia."

(These long-pointed shoes were restrained to two inches by Edward IV., on pain of cursing by the clergy, and fine of twenty shillings.)

Of the extravagant fashions of his own time, the reign of Henry VII., Rous gives this picture. "They let their hair grow so long, that it hid their forehead : they scarce concealed the parts which nature bids us conceal, by the shortness of their garments, or by having servants following to lift up their trains. The capes of their tunics and mantles were short : formerly they were high, that they might stand up, to keep the cold out of their necks. The women of the present time wear mourning-hoods, as if in mourning for some near relation."

To judge from the broad seals of our Norman princes, in Sandford, and other sources,

William the Conqueror wore short hair, large whiskers, and a short round beard.

Rufus : his hair a degree longer than his father, but no beard or whiskers.

Henry I. and Stephen : neither hair, beard, nor whiskers.

Henry II. : short hair, no beard or whiskers on his first seal, or on his monument ; but on his second seal, large whiskers, and short double-pointed beard.

Richard I. : longish hair, without beard or whiskers ; but on his monument, both.

John : short hair, large whiskers, and short curled beard, and the same on his monument.

Henry III. : hair of ordinary length, no beard or whiskers on his first seal ; on his second, whiskers and short round beard, and the same on his monument.

Edward I. and II. : short hair, no beard or whiskers.

Edward III. : long hair, no beard or whiskers on his first and second seal ; shorter hair, large whiskers, and double-pointed beard on his third seal : all these on his monument are long and flowing.

Richard II. : in his picture and monument at Westminster, short curling hair, and a small, two-pointed, curling beard : in his seal, both longer.

Henry IV. : on his monument, long whiskers and short bifid beard. (In this reign they appear not to have been universally worn, and in the next ceased altogether, and came not again into fashion till the days of Elizabeth.)

Military men are very seldom represented on their monuments otherwise than in arms—at once their profession and their pride. When the knights were not clad in armour, they wore dresses that seem to have more than Asiatic softness and effeminacy : for the examples of these, I refer my readers to the prints and illuminations of the times, or to the excellent collection in Strutt's Dresses.

The only class of laymen represented on monuments, except the military, seems to have been merchants or burgesses : these are chiefly to be found in borough towns, or the parochial churches of large commercial counties, where the woollen manufacture flourished ; and of these, the first and by far the most splendid in this county are at Lynn.

Adam de Walsokne, 1349, is represented in a plain close coat, open in front, from the middle downward, the loose sleeves of which come no further than the bend of the arm, and there, being slit above, fall down in short lappets, leaving exposed the long tight sleeve of an inner garment, closely fastened from the elbow to the wrist by very many small buttons. Over his shoulders is a short hood, independent of the coat, and having a standing cape, but falling down in front. The shoes appear as if intended to fit the foot, yet are sharp-toed, and, coming close round the ankle, are laced up on the inner side. Hair flowing.

The dress of Robert Braunchie is the same, except that the elbow-lappets are longer, and his shoes are tied across the instep. In both these instances, the dresses of the men resemble, in their general features, those of their wives. These lappets were common to both sexes, during the remainder of the reign of Edward III. Of the four men at the sides of the canopy, on the last brass, one is habited in a short coat, buttoned in front, and in a hat, with a feather standing up, and tied under the chin. A second, instead of the hat, has a cloth hood over his head, which, falling low down on his breast and shoulders, is slit on the right side for the convenience of the arm, and the front is thrown back over the left shoulder. The third is habited much like the first, as is the fourth, with the substitution of a loose cloak (thrown over the shoulders, and gathered round the waist by the left hand) for the short coat : all these have long piked shoes, and their hose and breeches are of one piece.

Robert Attelathe, 1376, another burgess of this wealthy corporation, and a mayor,* (as shown by the buttons on his shoulder), has a long loose coat to his ancles, fastened down the front by many buttons, in pairs, and round the waist by an embroidered girdle. The sleeves of his coat are buttoned at the wrist, and on his hands are half gloves, or mittens, of a rich flowered pattern. His cloak, to which there is a standing cape, is fastened on the right shoulder. His shoes, which are rather longer pointed than in the preceding examples, and come up very high behind, are buckled over the instep.

I am disposed to recant what I have said respecting the beard of Adam de Walsokne (that it was rubbed down by the feet of walkers in the church), and believe him not to have worn one, according to the fashion in the former part of the reign of Edward III. Braunche has the long whiskers without beard, which succeeded; and the thin whiskers, and little curling bifid beard of Attelathe, well suit the reign of Richard II., when most probably that monument was made.

To the girdle of Simon Felbrigge, about 1380, is attached his bag (mail, or malle), which subsequently became a common appendage, or in its place a purse. Sir William Calthorpe, about 1495, has a splendid one, and by it hangs his rosary also, to one end of which is fastened his seal. On the left side of Judge Notingham, 1414, hangs, from a richly-embroidered girdle, an Anelace (something between a sword and dagger), the sheath of which is itself also made the subject of ornament. In the same situation, William Curteys, notary, 1491, wears his pen-case and ink-horn.

"The beau of Edward the Third's time was a party-coloured animal. He wore hose of one colour on one leg, and of another colour on the other. He was altogether like a shield of arms, divided quarterly, Argent and vert, or azure, &c.

"In the beginning of Henry the Fourth's reign, the fashion of dress was extravagant, especially of gowns, with deep wide sleeves, commonly called Pokys, shaped like bagpipes."

Judge Notingham, above mentioned, has an embroidered collar about his neck. Sir William Calthorpe, 1420, has a collar of S S.

Collars in pictures have been mistaken for badges of knighthood. They were worn by esquires, knights, and lords in the king's service, but were not the insignia of their several ranks. Collars were appendages to every officer of the rank of esquire in the royal household; and thus the serjeants of every denomination, from the serjeant at arms to the serjeant of the scullery, wore collars, and they are all at this day esquires by virtue of their posts. Collars were not added to the insignia of the garter till the reign of Henry VII. The collar of the lord mayor of London was given in the reign of Henry VIII., when it was enacted that no person, unless he were a knight, should wear a gold collar, called a collar of S S,† before which time we sometimes find them on the necks of noble ladies. The lord mayors of that time were mostly knighted.

* He was mayor of Lynn 1374.

† See an article upon Ancient Collars of the King's Livery by G. F. Beltz, Esq. K. H. Lancaster Herald, in the *Retrospective Review*, new series, vol. ii. p. 500.

To these succeeded gold chains (limited in the twenty-fourth year of Henry VIII. to such as could afford to spend two hundred pounds per annum), which appear in portraits of the sixteenth and seventeenth centuries.

It remains to say a few words on the subject of the dress of females. They have been charged by many writers, from an early period, with being much given, in this respect, to capricious change. The charge, however, does not appear to be well supported by the examples left us in the illuminations of ancient manuscripts: they do not seem so changeable and capricious as the sex, which, in those days at least, claimed superiority in intellect. On our monuments we find tokens of a contrary spirit: we find the same dress prevalent for more than half a century.

The costume of females of rank, in the latter part of the thirteenth century, appears to have been graceful. The hair of Eleanor, 1272, Queen of Edward I., surmounted by a diadem, waves freely down her neck: her mantle, confined upon her shoulders by a cordon, drawn forward and held by her left hand upon her breast, falls easily and in many folds about her feet, and open in front shows a full robe, with loose but not large sleeves. Aveline Countess of Lancaster, twenty-three years before, has her head covered by a coif, from under which, a little below the temples, appears a wimple, passing over her chin, and covering her neck: in other respects her dress resembles Eleanor's.

The prevailing head-dress of the earlier part of the fourteenth century was somewhat like a turban, under which the hair was entirely concealed, though in some instances it was allowed to flow unrestrained—a liberty it seldom after enjoyed during three centuries; for presently succeeded the inelegant fashion of plaiting the hair stiffly down each side of the face, like that of the wife of Adam de Walsokne, 1349, and of Joan Stapleton, 1365; or of pursing it up in hard masses, inclosing the whole face with a formal frame, as with Ismena de Wynston, 1371, and Cecilia Kerdeston, 1391. Subsequently, or perhaps contemporarily, it was collected in bunches over the ears; thus it is on the monument of Blanch de la Tour, 1340, in Westminster Abbey; but this was not common until the beginning of the next century. These have been termed the *reticulated* head-dress, and appear to have been formed by gathering the hair tight into an embroidered cloth, and sometimes covering that with a silk net, having jewels at the intersections of the meshes. Over this is frequently found a veil, sometimes coming forward, and at others thrown back from the forehead, and discovering a fillet of jewellery, as in the instance of Joan Stapleton before mentioned. This veil was called a *couvrechef*, and subsequently a *kerchief*.

Hence arose what is termed the *mitred* head-dress; for the side bunches gradually extending upwards, the veil thrown over sunk into the hollow between, and at last the raised hair was superseded by a wire frame. The beginning of this fashion is marked on the figures of Sir Ralph Shelton's lady, 1423, and of Cecilia, the wife of Sir Bryan Stapleton, 1432: it afterwards assumed the form seen on the subsequent brasses, which continued common until the end of the reign of Henry VI. About that time the bunches quitted their stations at the sides, and coalesced in one equally

inelegant, at the back of the head, wrapped, as before, in an embroidered cloth, and the light veil floated far and wide behind, supported by wires. The first example of this also (the *veil* or flowing head-dress) is on the stone of a Stapleton, 1466. Each of these fashions appears to have held its ground about twenty years.

In the time of the seventh Henry a conical cap, usually higher, and coming to a sharper point than that of Margaret Clere, 1488, was worn; which, with a veil, or broad band, passing across the forehead and falling back over the shoulders, has somewhat the appearance of a cap of maintenance. This was not of long continuance.

In the same reign, or perhaps before, the *pedimental* head-dress, pointed in front, and made of velvet or embroidered cloth, came into fashion. We find it on the brass of Lady Howard, at Stoke, in Suffolk, 1452, and on that of Sir John and Lady Wodehouse, 1465, in this county; neither of which do I believe to have been made till the end of that century. This dress continued common on monuments till the reign of Mary, with whom came in the close cap (termed the "Paris hede") and ruff; though the change did not reach our county till the days of her successor.

The *wimple* made its appearance in England towards the conclusion of the twelfth century, and seems to have been a piece of linen, passing in front of the throat and chin, and crossing behind the head; over the top of which the ends were carried, and hung down on each side; and the whole was kept in its place by a band round the forehead: over it was frequently worn a veil. Of this we have no example on monumental brasses, but it is represented on the statue in Westminster Abbey, of Aveline Countess of Lancaster, 1269. (*Vid.* Stothard's Monum. Effigies.)

Very similar to this in appearance is the *gorget*, which consisted of several folds round the neck, fastened with a great quantity of pins, and raised up, high as the ears, on each side the face: when this is worn in conjunction with the veil, as it is by Ela, widow of Sir Miles Stapleton, 1418, it can hardly be distinguished from the wimple.

The *barbe* was a chin-cloth, worn in mourning, and having many plaits. Christiana Baxter, 1432, who we hence infer survived her husband, wears it; as does the widow of John Braham, 1519. The last lady neglects an ordinance made in the eighth year of Henry VII., which declares, that "duchesses and countesses, and all higher estates, may be barbed above the chin; every one, not being under the degree of baroness, may wear a barbe about the chin; knyghtes wives are to wear the barbe under the chin; and all other gentlewomen, beneath the throat-goyll" (gullet). (*Vid.* Strutt's Dresses, p. 325.) Montfaucon makes the veil a mark of widowhood, in the fourteenth century. It was not uncommon for widows to retire to some religious house, and assume the veil. Joanna Braham, just mentioned, is expressly *Deo devota*, so late as 1519. Gough (v. i. p. 119) has given the form of registering the vow of chastity, made by Isabella Countess of Suffolk, in 1382.

The *tippet* varied much in its size and form: it was at some times so large as to resemble a short mantle, as on the brass from St. Edmund's, Norwich, about 1520; and at others (and generally at first) narrow, like a facing of the top of the

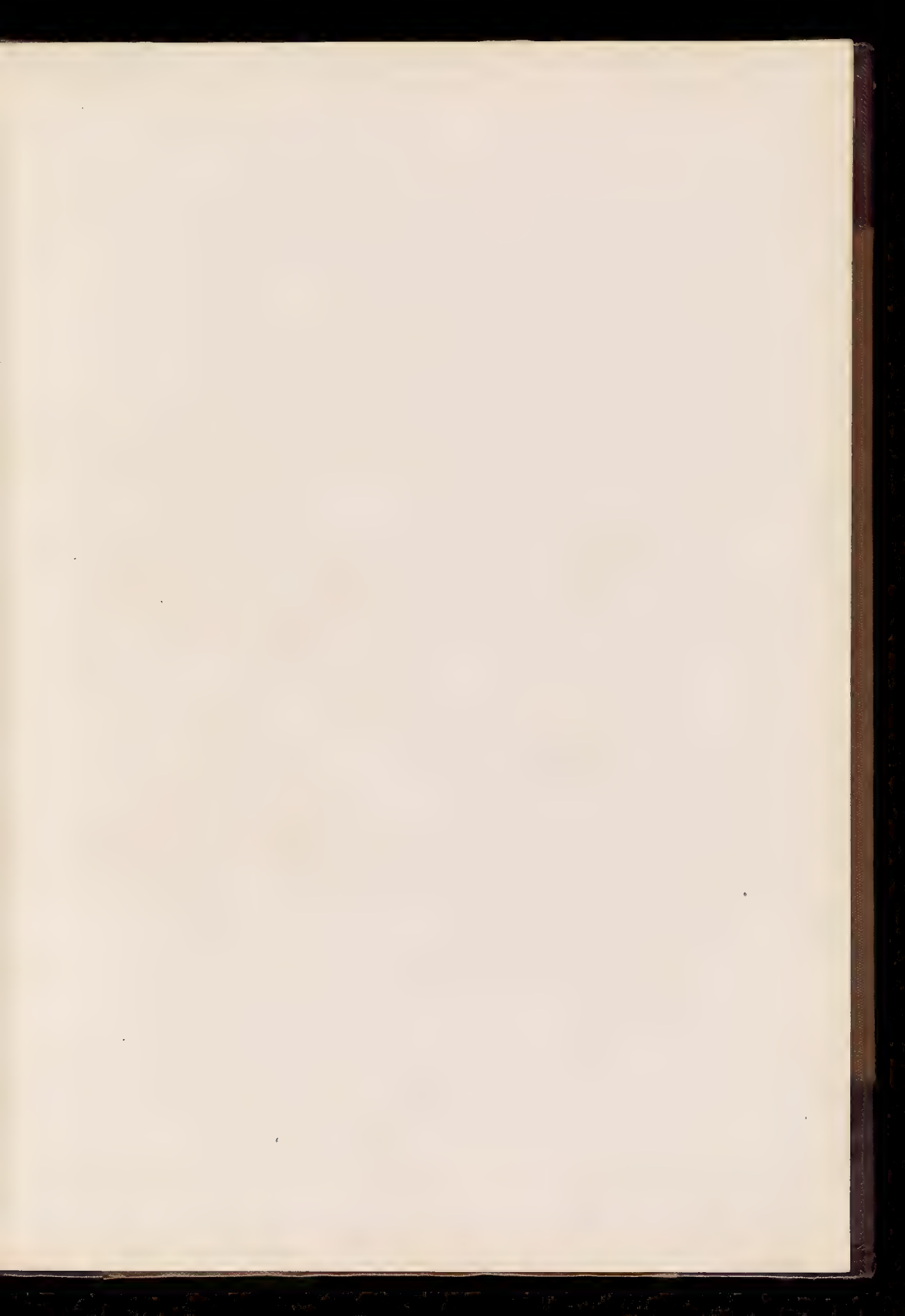
gown, as with the wives of Sir Miles Stapleton, 1466: it assumes a neater form with Elizabeth Clere, 1488.

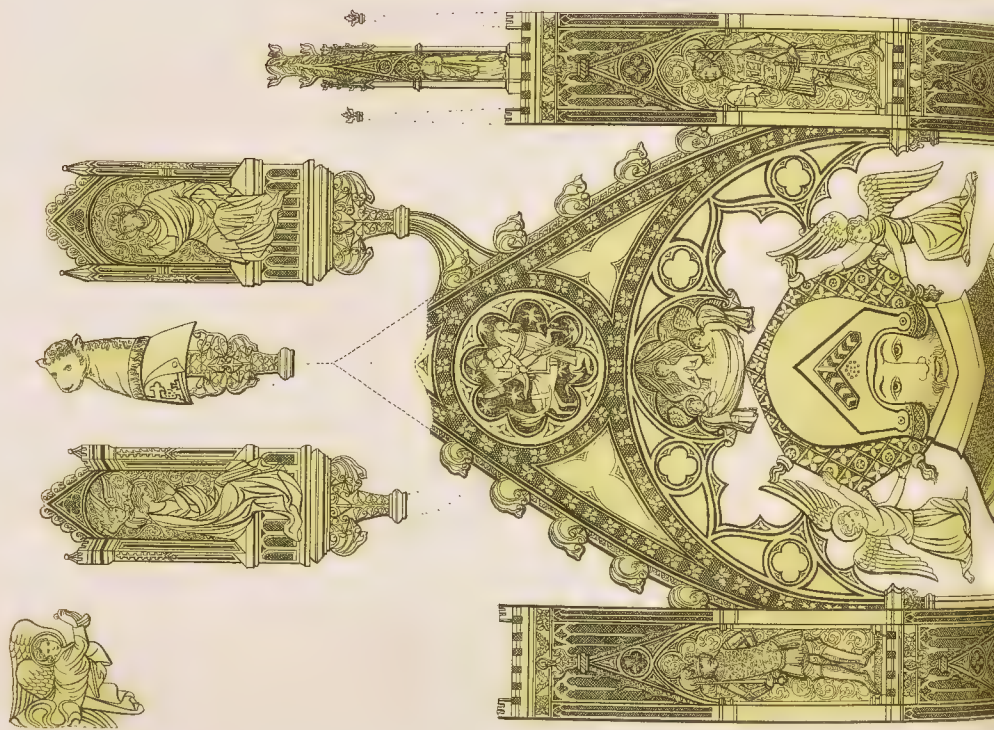
The *ruff* came into fashion about the middle of the sixteenth century, and continued to be worn during seventy years, though with James I. *neck-bands* were introduced: these were sometimes propped up with wires, and at others fell upon the shoulders, and were termed falling-bands: those of Thomas Holl, 1630, are ornamented with a broad border of lace. A vestige of this fashion remains in the clerical habit of the present day.

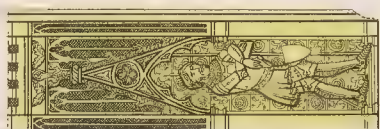
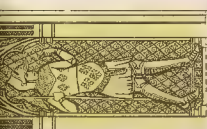
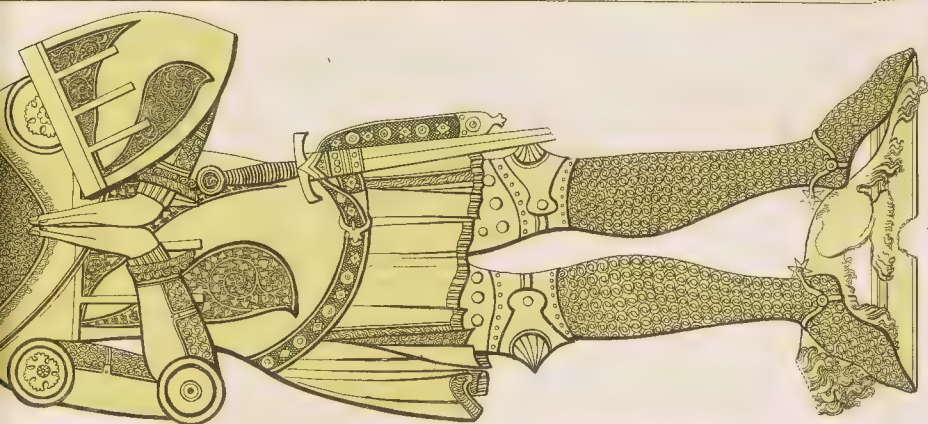
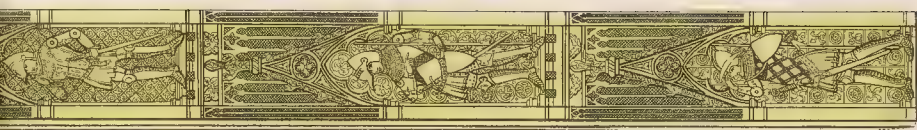
The figure of Jane Coningsby, in 1608, gives an excellent example of the *kerchief* (*couvre-chef*) covering the head and shoulders. When the part which there covers the head was afterwards thrown back, it became what was called the *neck-kerchief*, and since, still more improperly, the neck-handkerchief, which at first was usually worn double. In this last form I do not meet with it in Norfolk; but it occurs on the brass of Anne Bedingfeld, in 1618, at Darsham, in the adjoining county. (*Vid.* Suffolk Brasses.)

I have been thus particular in describing the head-dresses which are most common, because they are of great assistance in ascertaining dates. In gowns, robes, and mantles, there has never been much change. There is, however, one word, *kirtle**, of frequent occurrence in the volumes of Gough and Strutt, to which I find no definite idea attached; and there is a garment (that of the wife of Adam de Wal-sokne), common from the middle of the fourteenth century to late in the fifteenth, which is neither described nor named.

* "The *kirtle* is a part of dress used by the men and women, but especially by the latter: it was sometimes a habit of state, and worn by persons of high rank; sometimes it was laced closely to the body, and probably answered the purpose of the bodice or stays." (Strutt's Dresses, p. 371). *Vide* also the Index and Notes to the Journal of Bishop Beckington, p. 119, for several illustrations of this article of dress.







11 Boar's for one of the Hastings. Family in Long Church. Prop. R.

SEPULCHRAL BRASSES

OF THE

COUNTY OF NORFOLK.

PLATE I.

SIR HUGH HASTINGS, AT ELSING, 1347.

Gough's Sepulch. Mon. i. 98. Carter's Ant. Sculpt. i. 99.

THERE is no doubt that the person represented on this brass was of the family of Hastings, from the maunche on his shield and tabard, and scarcely any doubt that it was Sir Hugh Hastings, who built the church at Elsing, and died in 1347. He was son of Sir John de Hastings, Lord Abergavenny, by Isabel his second lady, daughter of Hugh le Despencer, Earl of Winchester; and married Margery, one of the coheirs of Jordan de Foliot, by whom he acquired this lordship. His pedigree,* as far as relates to this monument, is given in Carter's Ancient Sculpture, i. p. 99. The whole figure is admirably characteristic of the dress of the times, but is singular in the gorget, which is on no other that I am acquainted with.

Of the eight figures on the buttresses, one is crowned, two bareheaded, and the rest fully armed, and the bearings discover their alliance with the principal figure. The first is King Edward III., who first quartered the arms of France with those of England, in 1341, (bearing 1 and 4, Azure, semée of fleurs de lys or; 2 and 3, Gules, three lioncels passant guardant in pale or.†)

Opposite to the King is Henry Plantagenet, Earl of Lancaster, great-grandson of Henry III., who bears Gules, three lioncels passant guardant in pale or, under a label of three points azure, each charged with as many fleurs de lys or. Under

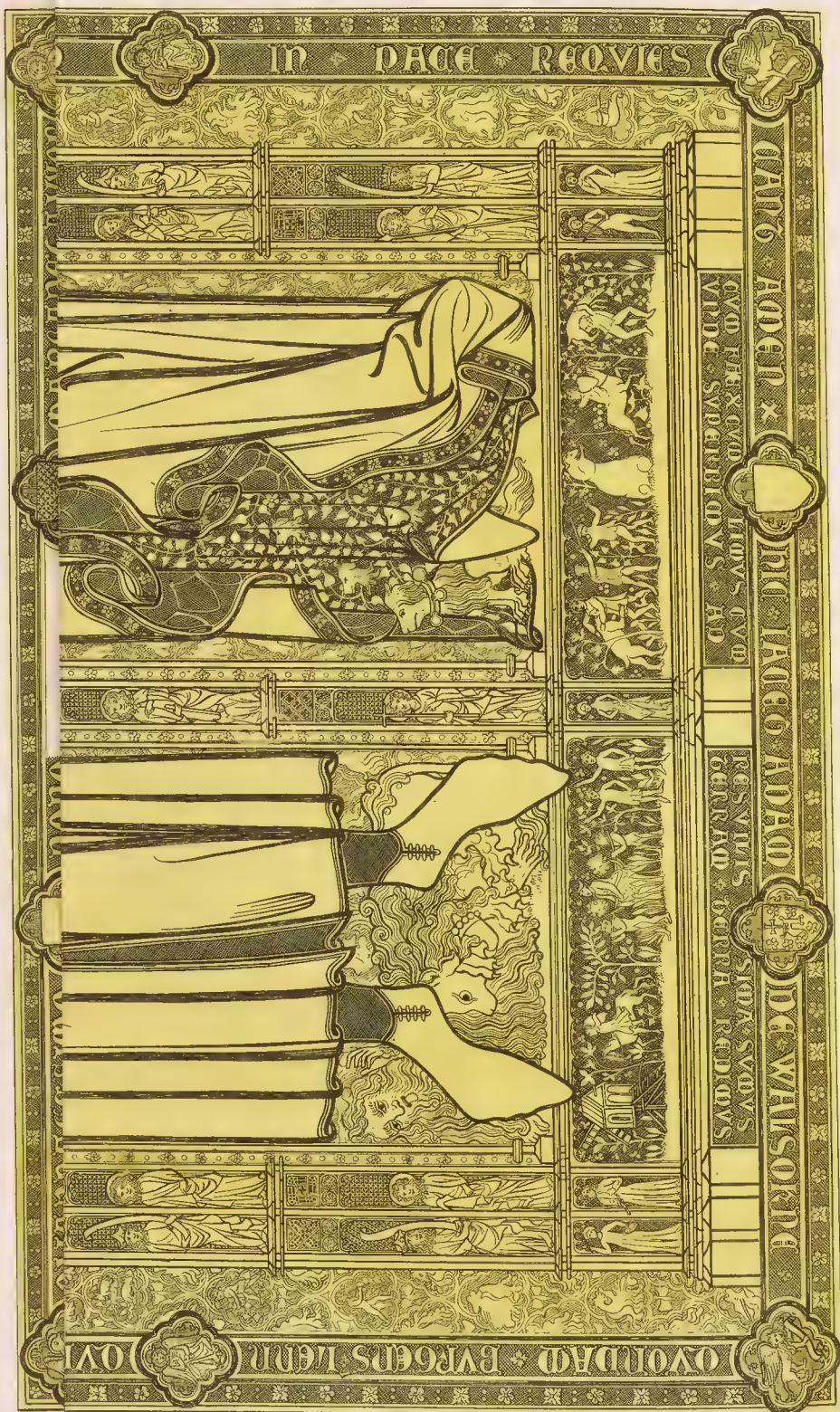
* The Pedigree alluded to shows his connexion with the persons who are represented on the Brass. N.

† They were thus borne till Charles VI. of France, reduced the semée of fleurs de lys to three, when our King did the same; as appears by a seal of Henry, Prince of Wales, annexed to a writing dated 1407.

Edward III. is Thomas Beauchamp, Earl of Warwick: his arms, Gules, a fess between six cross-crosslets or. The second figure on the sinister side, and the third on the dexter, are both now gone. The former was taken away by the ill-advised zeal of an antiquary: it is therefore here copied from Carter's plate, and, in copying, a mistake has been made in the shield, which should have borne Hastings quartering Valence, Barry of ten, argent and azure, an orle of martlets gules. The person represented was Lawrence Hastings, Earl of Pembroke, who died 1348, and this has been supposed the oldest example on record of a subject quartering arms. Of the other lost figure nothing is known, but that it represented a Despencer. The third sinister figure is Ralph, Lord Stafford, who bore Or, a chevron gules. The lowest on the opposite side represents Roger Grey, Lord Grey of Ruthyn, whose arms are, Barry of six, argent and azure, in chief three torteaux. And the remaining figure is that of Lord St. Amand, who married a daughter of Hugh le Despencer, Earl of Winchester, and bears, Or, fretty sable, on a chief of the second three besants. All the shields were formerly enamelled with the arms in their proper colours: the lines of the brass were also filled with enamel, and the ground of the fillet, which went round the whole, and contained the inscription, was enamelled red; so that this monument, when entire and in good preservation, must have been singularly splendid. Above the canopy is an excellent example of the ridiculous attempts of our forefathers to embody their ideas of heaven and heavenly things. The Almighty Father, under the figure of an aged king, is giving his blessing to the Virgin, who, in the corresponding niche, is listening with pious humility to the salutation of the angel Gabriel, while another angel in the clouds above is wafting incense from his censer.

[Sir Hugh Hastings, and the second figure on the sinister side, wear, instead of the camail, gorgets of chain mail; and about the neck, collars formed of two plates; their basinets are furnished with movable visors. The armpits and elbow joints are protected by round plates, and the chain-mail sleeves are further strengthened by plates attached outside; and at the wrists are seen under the hauberk the sleeves of the hauketon. Sir Hugh wears chausses on his legs; the rest have greaves of a single piece on the forepart of the legs, with sollerets of overlapping plates. Sir Samuel Meyrick describes the knee-caps as formed of circular pieces laid over each other, smaller and smaller, and terminating in spikes. See *Ancient Armour*, ii. 22. On the finial of the pediment, which forms the canopy, is placed a tilting helm,* bearing the crest of Hastings—a bull's head. A more remarkable defence for the head is worn by Almaric de St. Amand, the lowest figure on the sinister side: perhaps it may be the *chapelle de fer*, or the shining steel Montauban hat mentioned by Froissart: it here appears to be worn over the basinet, and without any defence for the face. Of this description of helm, which appears repeatedly in contemporary illuminations, no other

* The tilting helmet of the Black Prince at Canterbury, and that of Sir Richard Pembridge, one of the first Knights of the Garter, preserved at Goodrich Court, are supposed to be the only ones extant of this early period. S. R. M.



instance has been observed amongst monumental effigies :* in actual combat it seems to have been occasionally drawn forward over the brow, so that the projecting brim, in some degree, protected the face. A. W.]

[Sir Hugh de Hastings was born in 1311, and at the death of his mother Isabella in the 9th Edw. III. was twenty-four years of age. He was summoned to Parliament in 1342, but never afterwards; and dying at the age of thirty-six, in 1347, left issue, by Margaret Foliot, two sons, John, who was then seventeen, and Hugh. In a contemporary Roll of Arms he is said to have borne Or, a maunche gules, with a label azure; which agrees with the arms on his shield, tabard, and on his sword. In the above description of this brass notice ought to have been taken of the figure of St. George in the centre, and of the Hastings' crest, a bull's head, on the helmet. N.]

PLATE II.

ADAM DE WALSOKNE, IN ST. MARGARET'S CHURCH, LYNN, 1349.

The last plate exhibited a beautiful specimen of the military costume in the middle of the fourteenth century; the present plate affords us an equally or still more beautiful example of the contemporary domestic costume, in the effigies of a rich merchant and his wife. Beautiful, however, as it is, it is not noticed by any antiquary, excepting indeed Mackerell, who, in his History of Lynn, contents himself with giving the words merely of the inscription. It is not perhaps less extraordinary, that the person whose wealth procured him this splendid monument, should have left no other memorial of his existence: his name is not so much as mentioned by the historian of Norfolk.

The story at their feet is to me perfectly unintelligible: the twelve figures in niches on the buttresses represent of course the twelve Apostles, beginning with St. Peter; and the hieroglyphics in the corners are emblems of the four Evangelists.

[Adam de Walsokne, who appears from the inscription to have died on the 5th of June 1349, was a manucaptor of Thomas de Massingham, who was burgess in Parliament for Lynn in the 17 Edw. II. 1324, and was mayor of that town in 1334 and 1342.† Of the two shields, of which only the charges are now visible, one contains the arms of Edward the Third, and the other Walsokne's merchant's mark, surrounded by cinquefoils. The following description of this elaborate brass occurs in the General History of Norfolk, but attention ought to be drawn to the ornaments worked on the dress of the female, consisting of dogs' heads among foliage. N.]

["Adam de Walsokne is represented in a plain close coat, open in front from the middle downwards, the loose sleeves of which coming no further than the bend of the

* A similar one is sculptured on one of the equestrian figures of Aymer de Valence on his monument in Westminster Abbey. S. R. M.

† Mackerell's History of Lynn.





Effigies of Adam De Walsoken and Margaret his Wife
 St. Margaret's Ch. Lynn Norfolk

arm, and there being slit above, fall down in short lappets, and leave exposed the long tight sleeve of an inner garment closely fastened from the elbow to the wrist by very many small buttons. Over his shoulder is a short hood, independent of the coat, and having a standing cape, but falling down in front. The shoes appear as if intended to fit the feet, yet are sharp-toed, and coming close round the ankle, are laced up on the upper side. Hair flowing." General History of Norfolk, pp. 414-15.]

PLATE III.

ROBERT BRAUNCHE, IN ST. MARGARET'S CHURCH, LYNN, 1364.

Gough's Sepulch. Monum. i. 115. Carter's Ant. Sculpt.

This brass ornaments the floor of St. Margaret's Church, Lynn.

"Under the three principal figures is represented a feast, that for the splendour of the table and the company, the band of music, and the attendants, might pass for some grand anniversary celebrated in this wealthy town; perhaps the feast of St. Margaret, their patroness, on the fair day, granted them by King John; or perhaps the mayor's feast, when Braunche held that office, in 1349 or 1359. Among the delicacies of this splendid table, one sees the peacock, that noble bird, the food of lovers, and the meat of lords. Few dishes were in higher fashion, and there was scarce any royal or noble feast without it. The honor of serving it up was reserved for the ladies, most distinguished by birth, rank, or beauty, one of whom, followed by others, and attended by music, brought it up in the gold or silver dish, and set it before the master of the house, or the guest most distinguished for his courtesy and valour; or, after a tournament, before the victorious knight, who was to display his skill in carving the favourite fowl, and take an oath of valour and enterprise on its head.

"The ancient family of Braunche was settled at Gresham, and Kelling, and North Barsham, in this county, so early as the reign of Henry II. They had a moiety also of Aylmerton, where we may trace them thus. William Braunche had a son, named Richard, a benefactor to Castle-Acre Priory, taken prisoner by King John in the wars with the barons: on the peace, 1213, he obtained the king's licence and writ to the sheriff of Norfolk, to make an aid on his tenants to ransom him. His son was named Peter, knighted and married to Joan, heiress of the manors of Kenton, Cornerd, and Brandon, in Suffolk. The arms of Wyndham, impaling Braunche, are among those of the benefactors to Norwich Cathedral, on its stone roof; and his son Richard, 44th Henry III., granted Aylmerton to Earl Warren. We meet also at Gresham with Sir Roger Braunche, son of William, and with Nicholas Braunche, all collaterals of the other family. At Wiggenhale St. German's was seated Sir John Braunche, who had three sons, Sir Philip, William, and John, whose widow Catharine died 1420; and William Braunche, of Spilsby, in the county of Lincoln, had an interest in their estate. The same lady had property at Birlingham and Hanworth, and Robert Braunche died



Effigies of Robert Branche and his two Wives Salicee and Margaret
St. Margaret's Ch. Lynn, Norfolk.

Drawn Etched and Published by T. S. Edmon 1868.



61. Vxoribus suis et pro omnibus omnibus generibus omni

61. Vxoribus suis et pro omnibus omnibus generibus omni

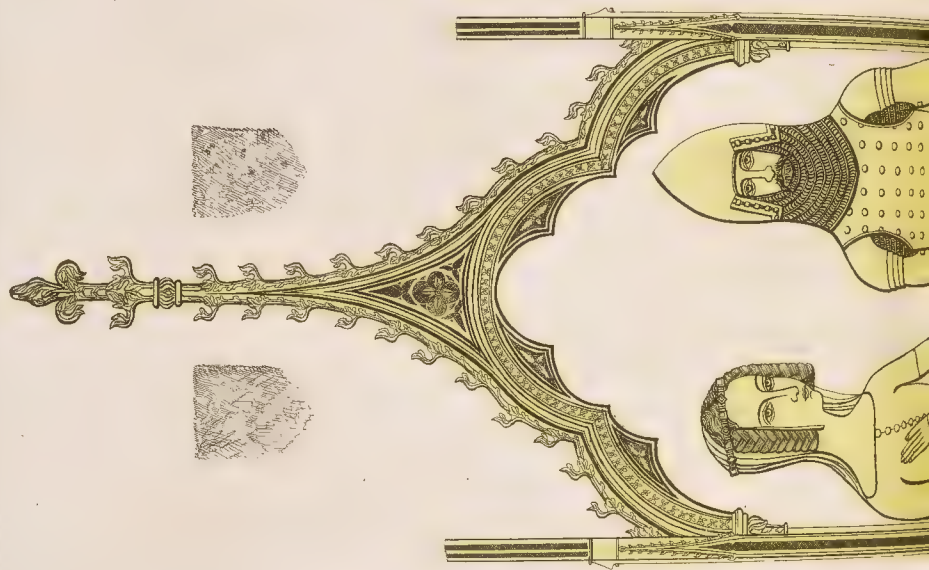


Effigies of Robert Braunehe, and his two Wives Laticia and Margaret
 At Margarets Ch. Lynn, Norfolk.

Engraved and Published by J. S. Colman 1838.

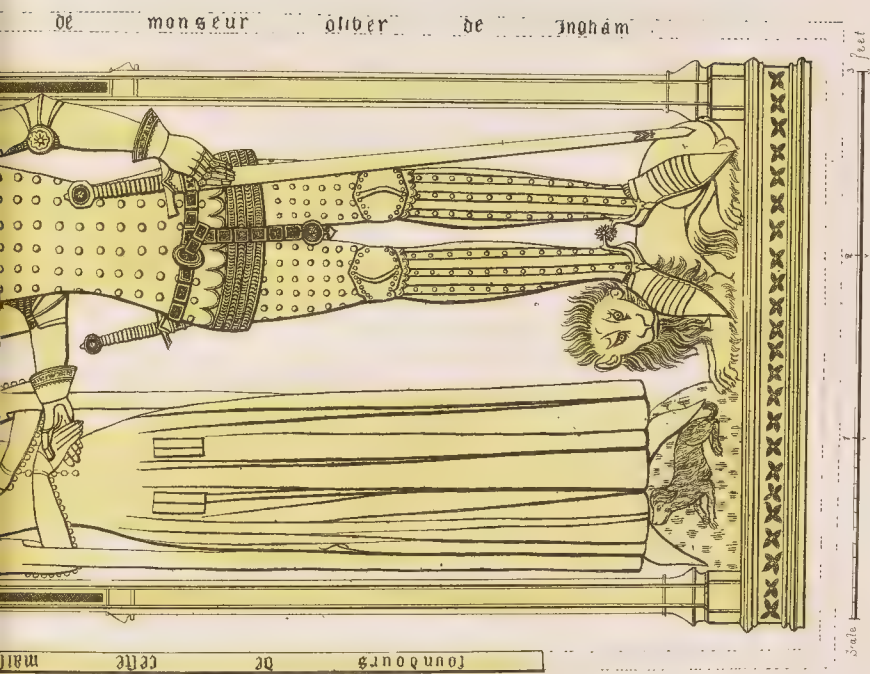
miles de Stapleton et dame Johanne sa femme fille

priez pour les âmes monsieur



âmes de leur bien

est piteux



*A Brass late in Ingham, Ch. Norfolk.
Ingen. Etched & Published by J. S. Colman, 1814. 700.*

lord of it, in 1505, leaving John his grandson his heir. Robert Braunche presented to Hunworth, 1474, and was living 1498, and John Branche presented by his assigns to Stoders, 1334.

"Robert Braunche was the third master of Trinity Hall, Cambridge, 1384.

"Edmund Braunche and his wife, Ann Calthorp, had a fair brass, with their arms in Hunworth Church, Norfolk." The arms of Braunche were, Argent, a lion rampant gules, debriused with a bendlet sable.

["The dress of Braunche is the same as Adam de Walsokne's, except that the elbow lappets are longer, and his shoes are tied across the instep; in both these instances, the dresses of the men represent in their general features those of their wives. These lappets were common to both sexes during the remainder of the reign of Edward III. Of the four men at the side of the canopy, one is habited in a short coat, buttoned in front, and in a hat with a feather standing up, and tied under the chin; a second, instead of the hat, has a cloth hood over his head, which falling low down on his breast and shoulders, is slit on the right side for the convenience of the arm, and the front is thrown back over the left shoulder; the third is habited much like the first, as is the fourth, with the substitution of a loose cloak thrown over the shoulders, and gathered round the waist by the left hand for the short coat. All these have long piked shoes, and their hose and breeches are of one piece.

["The effigies of Braunche and his wives are surrounded by a profusion of rich gothic work, including fifteen small figures, under the same number of arches. The whole of this monumental plate is eight feet eight inches long, and five feet five inches broad." General Hist. of Norfolk, vol. i. p. 413.]

[The Arms on this brass are those of Edward the Third; and in another shield a cross engrailed, probably the coat of Ufford, Earls of Suffolk, who bore Sable, a cross engrailed or. To the above conjecture respecting the feast, another may be offered. It is said in Richard's History of Lynn that King Edward the Third and his court were in this town in 1344. May not the feast in question have been one given to Edward, and perhaps by Braunche, on that occasion? Two of the guests were, from costume, evidently Knights of a superior rank, and one of them seems to have a kind of crown or coronet on his head. N.]

PLATE IV.

SIR MILES STAPLETON, AT INGHAM, 1365.

Blomefield's *Norf.* ix. 324. Gough's *Sepulch. Monum.* i. 119.

The kindness of Mr. Talbot enables me to give new and accurate figures of many of the splendid brasses, memorials of the Stapleton family, which lately ornamented the chancel at Ingham. Before the high altar was placed the monument of Sir

Miles Stapleton, and Joan his lady, daughter and eventually sole heiress of Sir Oliver Ingham, one of the commissioners of regency during the minority of Edward III. By this marriage, Sir Miles added to his former possessions in and about Bedale, in Yorkshire, a very large estate in this and the adjoining counties, and became a conspicuous person in the reign of that king, ranking high in his favour, and being one of the first Knights of the Garter; some token of which order one is disappointed in not finding on his brass. In this parish, which became the seat of this branch of the Stapletons, Sir Miles, jointly with his wife, founded a priory, in 1361, for the redemption of captives taken prisoners by the Turks. It is strange (I will not say singular, because many similar instances occur, one of the Wodehouse's in particular) that so wealthy and distinguished a Knight should have a monument so much inferior to a Lynn burgess, both in expense and execution. Joan was widow of Sir Roger le Strange, and sealed with the following arms, which therefore probably were in the shield over her head. Ingham, *Per pale or and vert, a cross moline gules; impaling Strange, Gules, two lions passant argent: in the other was, Stapleton, Argent, a lion rampant sable.* The inscription, of which a small portion only remained when Mr. Talbot took the impression, we have supplied from Blomefield, though even now it does not appear complete.

"Priez pour les almes monsieur Miles de Stapleton, et dame Johanne, sa femme, fille de monsieur Oliver de Ingham, fondeurs de cette mayson, que Dieu de leur almes eit pitee."

Stothard has given an etching of the figures without the canopy; see his *Monumental Effigies*, page 55.

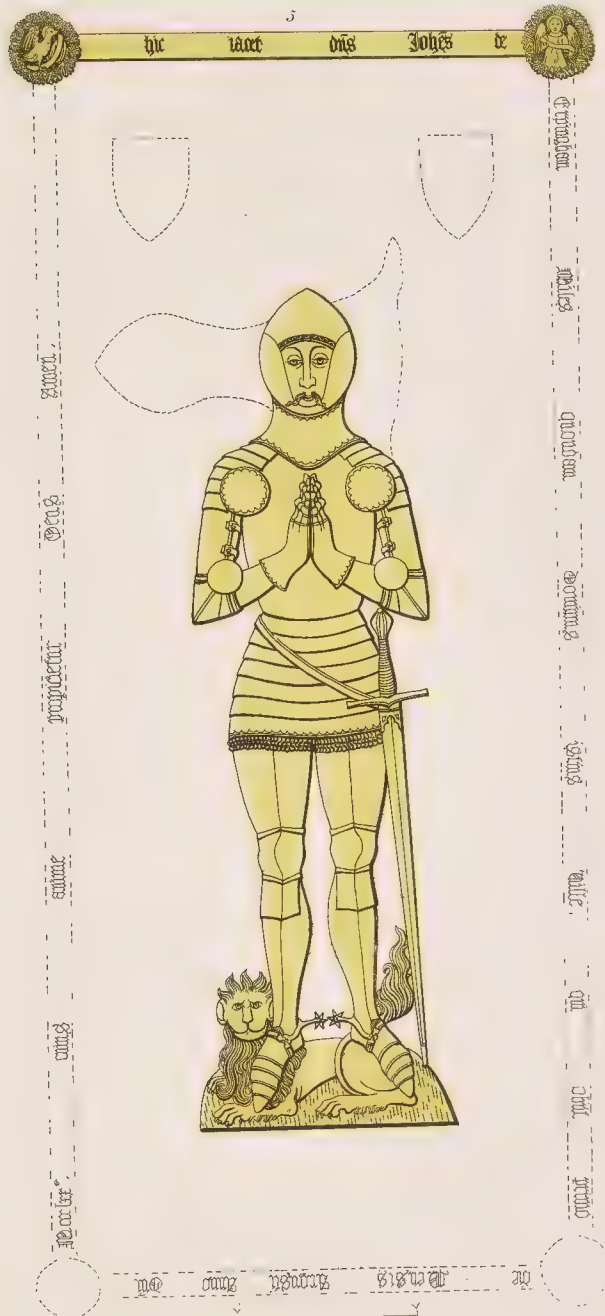
PLATE V.

SIR JOHN DE ERPINGHAM, AT ERPINGHAM, 1370.

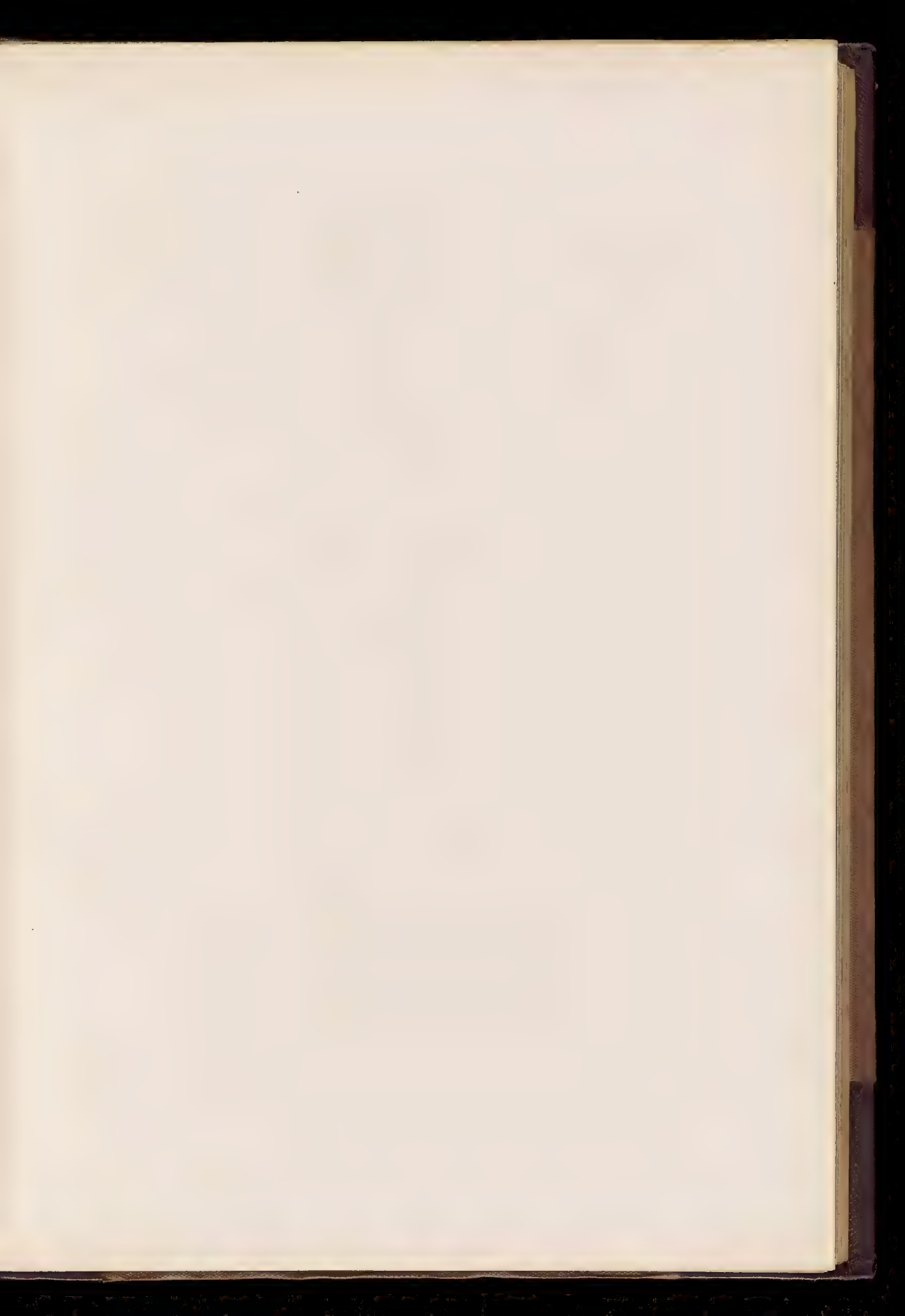
Blomefield's *Norf.* vi. 413.

He was son of Robert, and the fourth of his family lords of the manor, whence they derived their surname, which, though not known from any deeds that he or his ancestors could boast, became famous when borne by his son, Sir Thomas Erpingham, a noted warrior and counsellor of great trust, and a knight banneret, in the reign of Henry IV., and who built the gate leading to Norwich Cathedral, which to our days is called by his name. Sir Thomas appears also to have attempted to throw a little brightness on his father, by placing to his memory the monument the subject of this plate; for, though the inscription testifies that John de Erpingham died 1370, the gorget and whole armour show that the brass was not engraven till forty years after that date.*

* The armour is of the reign of Henry V. S. R. M.



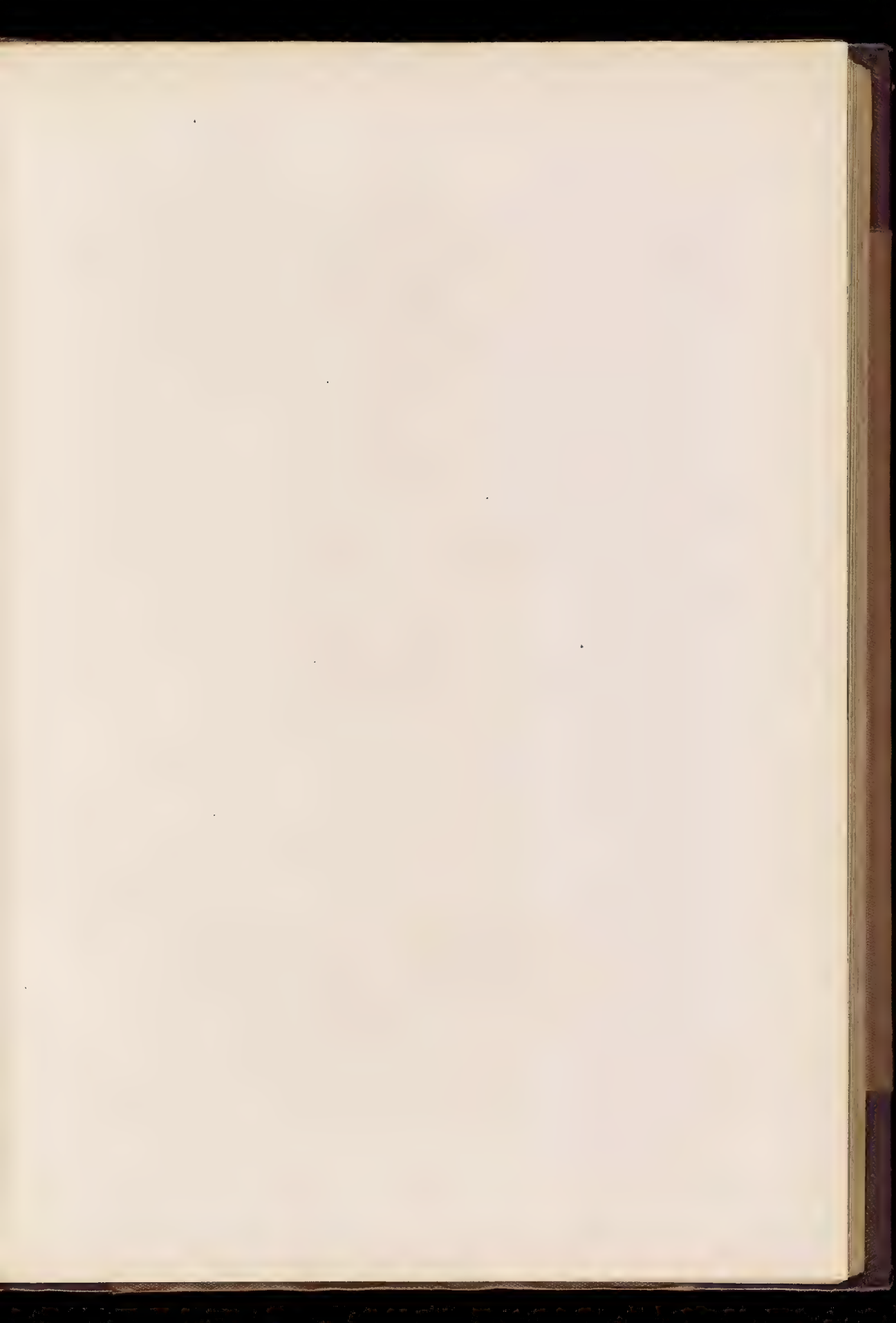
Sir John Erpingham Erpingham Chivalr
 14th Baron. Etched & Published by S. S. Eaton 1816





Imayne iadis la femme Vaillant de Wynton qe
morust le iour de Inocens l'an de gr. m ccc
lxxij qist icy dieu de salme est mery.

one ↑ ————— ↑ foot
A Brass for the Wife of Will^m de Wynton, Necton Ch. Dors.
Drawn, Etched & Published by J.S. Colman Year^o 1815.





Robert Ottolath St. Margaret's Church Lynn Norfolk

The inscription, as given by Blomefield (for but a small part remains on the stone) is "Hic jacet Dominus Johannes de Erpingham Miles, quondam Dominus istius ville, qui obiit primo die mensis Augusti, Anno Dni. M. ccc. lxx. cujus anime propicietur Deus. Amen."

At the corners were the four emblems of the evangelists. This brass is at the east end of the south aisle. The arms of Erpingham were, Vert, an escutcheon and orle of martlets argent.

PLATE VI.

ISMAYNE DE WYNSTON, AT NECTON, 1372.

Blomefield's *Norf.* vi. 50. Gough's *Sepulch. Monum.* i. 131, 215, and ii. 277.

This lady, on account of the singularity of her head-dress (termed by Gough the zigzag reticulated, although no net is strained over the embroidered cloth which enwraps her hair), together with the antiquity of the brass, has been much noticed by the antiquary just mentioned, who thrice quotes the inscription; but each time with a mistake in the name, writing it Ihnayne and Ihnaene. Blomefield omits the first two words, and reads the year of her death M. CCC. LXXXV.

This is the only memorial of the existence of William de Wynston, who is not mentioned by Blomefield in his account of the village whence he derived his name, or of this, where he may be supposed to have lived. It was placed in the middle aisle near the west end.

[Ismayne de Wynston was probably related to Reginald Wynston of Blundeston, Norfolk, whose will is dated 14th April 1438, and was proved on the next day. He ordered his body to be buried at Blundeston, and mentioned his sons William and John. Harleian MS. No. 10. N.]

PLATE VII.

ROBERT ATTELATH, IN ST. MARGARET'S CHURCH, LYNN, 1376.

Gough's *Sepulch. Monum.* i. 138.

The same foreign hand which appeared in the preceding Lynn brasses was equally discernible in this, which is now entirely gone, and the figure here given is consequently a copy only from that of Gough, from whom I extract the following inscription also.

"Hic jacet Robertus Attelath, q'dam burgensis Lenne, qui obiit A°. Dni. M. ccc. lxxvi., xii. die mensis Novembris. Orate pro eo. Hic jacet Johanna, q'dam

uxor Roberti Attelatte, que obiit A°. Dni. M. ccc.
diam Dei requiescant in pace. Amen."

Anime eorum per misericor-

The date of the woman's death was never filled up.

[In the collection of impressions of brasses, made by Sir John Cullum, Bart. and Craven Ord, Esq. and bequeathed by Francis Douce, Esq. to the British Museum, there is preserved an impression, taken 1780, of this fine figure. It measures 5 feet 9 inches, and formerly was in St. John's chapel, on the north side of St. Margaret's church. By Stothard's letters, it appears, that previously to his visit to Lynn in 1813, this brass had been given out of the church by the churchwardens to a person who sold it for five shillings to a brass founder. See Stothard's Memoirs, page 93. Robert Attelath was mayor of Lynn in 1374. Richards's History of Lynn. A. W.]

["Attelath was a member of the wealthy corporation of Lynn, and a mayor, by the buttons on his shoulder. He has a long loose coat to his ancles, fastened down the front by many buttons in pairs, and round the waist by an embroidered girdle. The sleeves of his coat are buttoned at the wrist, and on his hands are half gloves or mittens, of a rich flowered pattern. His cloak, to which there is a standing cape, is fastened on the right shoulder. His shoes, which are rather longer pointed than in the preceding examples, and come up very high behind, are buckled over the instep with coloured buckles." General Hist. of Norf. i. 417.]

PLATE VIII.

SIR SIMON DE FELBRIGGE AND LADY, 1351. SIR ROGER DE FELBRIGGE
AND LADY, FELBRIGGE, CIRCA 1380.

Blomefield's Norf. viii. 108.

Sir Simon de Felbrigge, son of Sir Roger Bigod, was lord of Felbrigge in the ninth of Edward II. and twenty-second of Edward III. He married Alice, daughter of Sir George de Thorp, and died probably in 1351; for in 1352 we find Sir Roger his son lord, who, three years after, is said to have been in the wars of France. His wife was Elizabeth, daughter of Robert Lord Scales. He died, and was buried in Prussia (misread Paris by Blomefield), as the inscription testifies, in what year is very uncertain; but I have said about 1380, though the eleventh of Richard II. is the first year in which I find his son acting as lord. The dresses of the knight and his lady, almost the counterparts of those of Sir William and Cecilia Kerdeston, point to ten years later, when this stone may have been placed by Sir Simon as a memorial of two generations—his father and his grandfather.

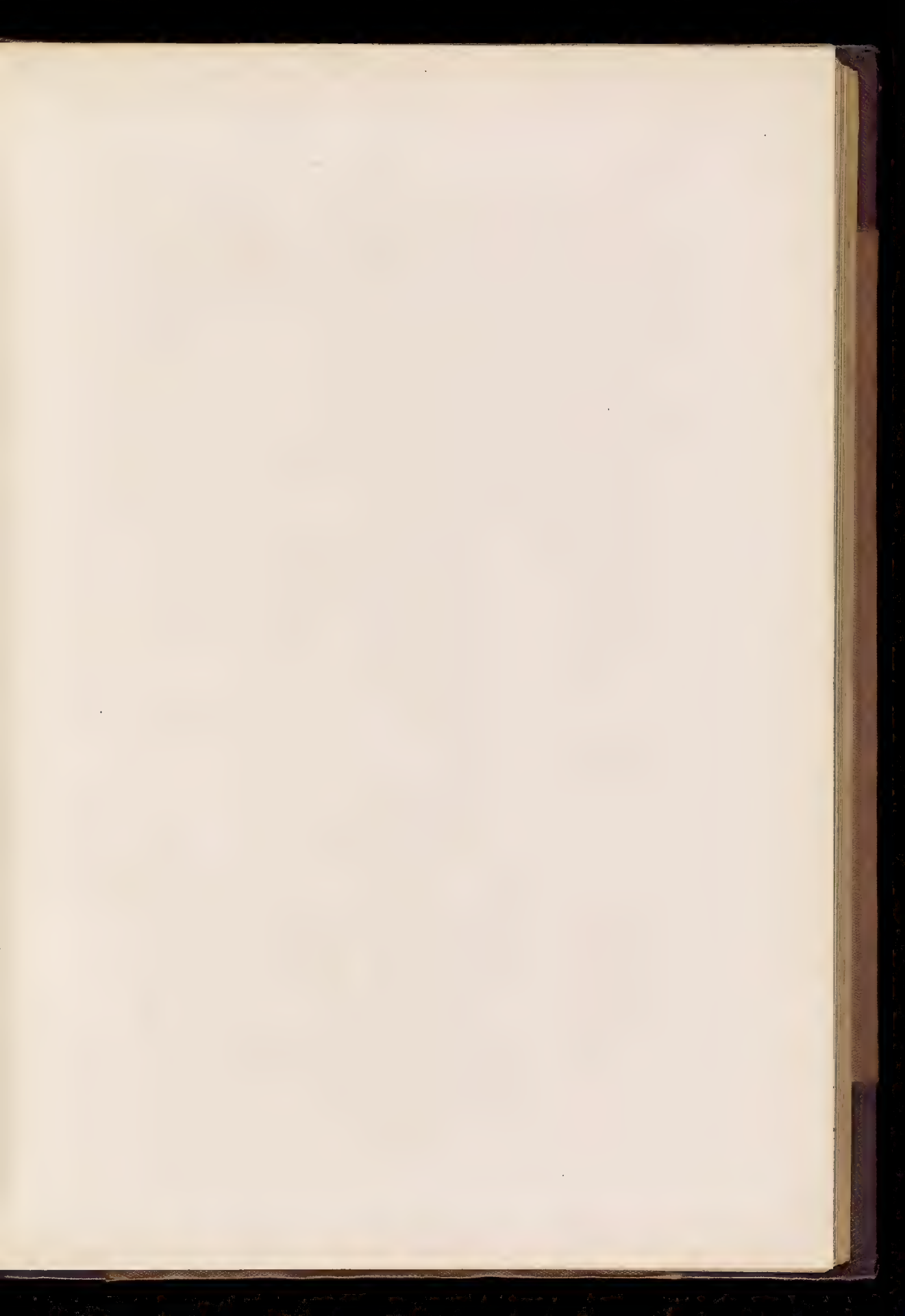
[Though here called *Sir* Simon de Felbrigge, his effigy shows him to have been a *Merchant*, which agrees with the inscription, where no title is attributed to him. His son, Sir Roger Felbrigge, was a distinguished soldier, and died in Prussia. N.]



Symon de felbrig gylt icy dieu de sa alme et mercy ceste ymage est fait en remembrance de alce q . . . sa
 femme qe gylt a berlyng & icy dieu de sa alme et mercy. Ceste ymage est fait en remembrance de monse
 Roger de felbrig qe vint en pns & la est son corps entere dieu de sa alme et est pite amen amen
 Dame Elizabeth q teut la femme monse Roger de felbrig gylt icy dieu de sa alme et mercy amen.

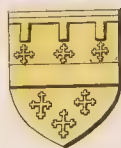
————— 2 Feet —————

A Brass in Felbrigg Church Norfolk.
 Drawn, Etched & Published by J. S. Colman Jan^y 1815



Philippe de Beauchampe qe fuit

Grace m^e q^e est l^etem en fine crance et bone meme en la gloire amen

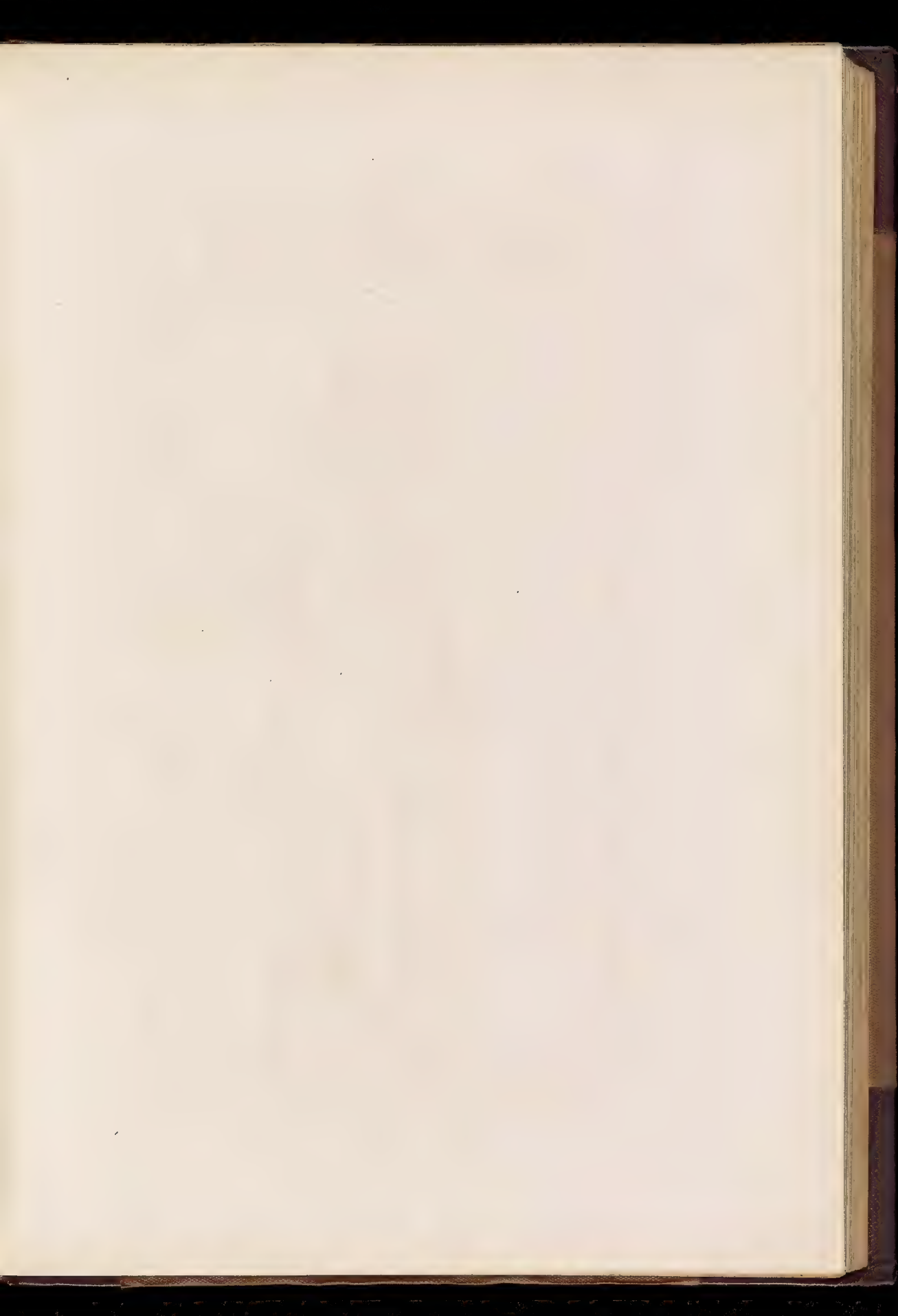


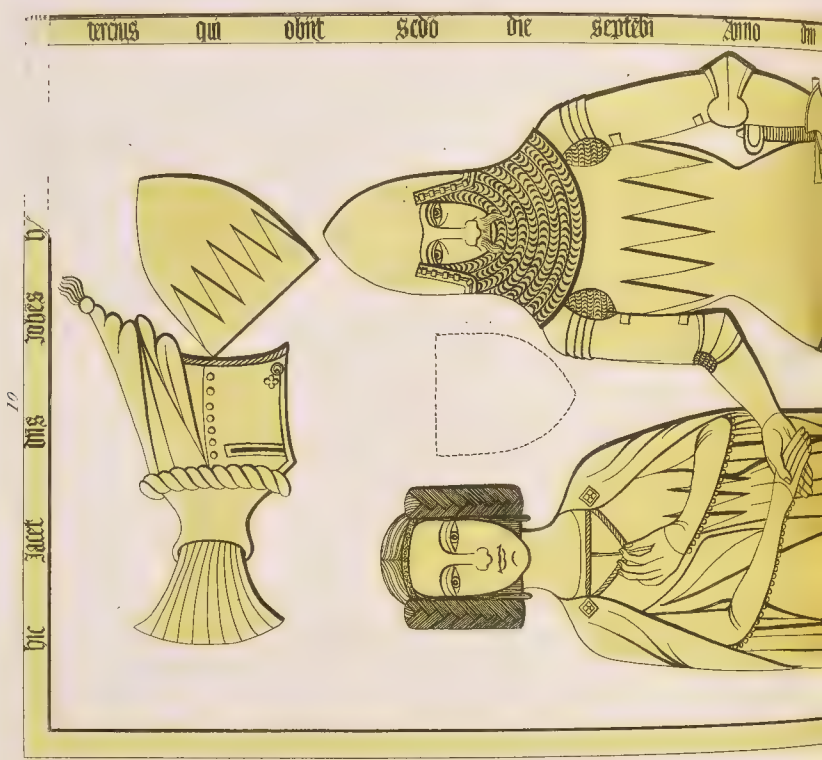
la terre mone Stey de Warwex got ny breu de salme et

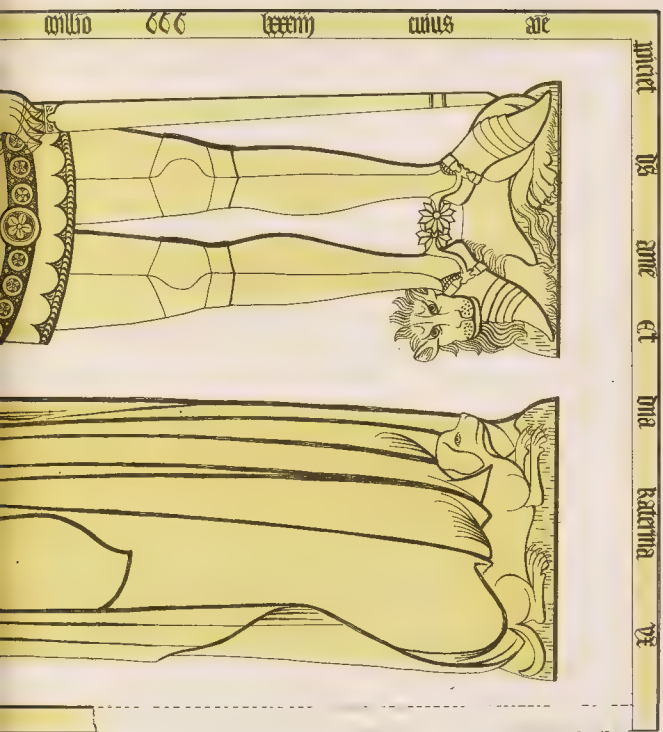


ad m^e l^etem q^e est l^etem en fine crance et bone meme en la gloire amen

Lady Philippa de Beauchamp Necton Church Norfolk
Paint drawn, Colored & Published by J. P. Colman 1815







Sir John and Lady Harwick, South Cove Church Norfolk

Drawn, Etched & Coloured, by J. J. Cotman. Per. 1815.

PLATE IX.

PHILIPPA DE BEAUCHAMP, AT NECTON, 1384.

Blomefield's *Norf.* vi. 51. Gough's *Sepulch. Monum.* i. 147.

Lies before the communion-table at Necton, where her monument represents her in the habit of a vowess or nun. Over her head are the arms of Beauchamp, Gules, a fess between six crosslets or, with a label of three points argent, impaling those of Lord Ferrers of Groby, Gules, seven mascles or.

This lady Philippa was the daughter of Henry Lord Ferrers of Groby, and married Sir Guy de Beauchamp, eldest son to Thomas, Earl of Warwick, who received the honor of Knighthood in the twenty-ninth of Edward III. and died at Vendosme in 1360. At his death his widow made a solemn vow of chastity, in the college church of Warwick, on the eleventh of August, before the then Bishop of Worcester.

[Sir Guy de Beauchamp made his will at Canterbury in September 1359, from which it appears that his two daughters took the veil at Shouldham, where it is probable that their mother was also secluded. N.]

PLATE X.

SIR JOHN HARSYK AND LADY, AT SOUTHACRE, 1384.

Blomefield's *Norf.* vi. 82. Gough's *Sepulch. Monum.* i. 146.

In the chapel of our Lady's Assumption, the burial place of the Harsyk family, lies the brass of which I have given an exact representation, but differing in some trifling respects from that given by Gough. On the surcoat of the knight are his arms: the same are repeated on a shield, surmounted by his helmet and crest of turkeys' feathers, placed across the top of the stone. This crest Sir John, his father, was allowed to wear by grant in the thirtieth of Edward III. from Sir John Camoys, and Sir John Harsyk bore it in a hoop Or. Sir John married Katharine, daughter and sole heir of Sir Bartholomew Calthorpe, knight, of Gestingthorpe; whose father, Sir Bartholomew, married Elizabeth, daughter and sole heir of Sir John de Gestingthorpe, of Essex, and, by reason of his inheritance, assumed the arms of Gestingthorpe, Ermine, a maunche gules; and these arms the lady has on her robe, on the dexter side, with her husband's on the sinister.

[Sir John Harsyk was evidently "the Sire de Harsike," who is said, in a Roll of Arms of the time of Edward the Third, to have borne "D'or au chief du sable endenté de quatre points." The inscription on this brass exhibits one of the rare instances of persons, who bore the same baptismal name as their ancestors, being designated as the "second" or "third" of their family. This Sir John Harsyk, who is there described

as "tercius," made his Will on the 14th November 1381, by which he ordered his body to be buried in the chapel of the Assumption of the Blessed Mary in the church of Southacre. He bequeathed 40 shillings to paint a tablet of the History of the Assumption, to be placed in the said chapel; and mentioned his wife Katharine, his son and heir John Harsyk, and two other sons. Harleian MS. No. 10. N.]

PLATE XI.

JOAN LADY PLAYS, AT INGHAM, 1385.

Blomefield's *Norf.* ix. 324.

Was daughter of Sir Miles Stapleton (vid. sup. 1385). The inscription was—
 "Icy gist Jone, jadis femme a Mounseur John Plays, fille a Mounseur Miles de Stapleton, que mourust le second jour de Septemb. l'an de grace notre S. Jesu Crist Mill. ccc. lxxxv. de quel alme Dieu eit mercy."

On this stone were the arms of Plays, Per pale or and gules, a lion passant in fess argent; impaling two bends: the rest reaved. The injured state of this brass is much to be lamented, and it is particularly so, that the injury should have fallen on such a part; for it is not easy to imagine to what article of her dress the ornament, a portion of which is left below, belongs. Her hair seems to have been dressed with singular neatness, and the collar of her robe is made to stand up after the manner of the gorget.

PLATE XII.

SIR WILLIAM KERDESTON AND LADY, AT REEPHAM, 1391.

Blomefield's *Norf.* viii. 243, 247. Gough's *Sepulch. Monum.* i. 107.

This monument was placed in memory of William Kerdeston, and his lady Cecilia, daughter of Brewes, of Salle. Over his head was the shield of Kerdeston, Gules, a saltire engrailed argent, and over hers that of Brewes; but both are now lost, together with a rim of brass running round the stone, and containing an epitaph in Latin verse. The dresses of the knight and his lady most closely correspond with those of Sir Roger and Elizabeth Felbrigge, 1380; the only difference lying in a loose robe which Cecilia Kerdeston wears, in addition to the close gown buttoned to the wrists: both ladies have the veil thrown back, to display the reticulated head-dress.

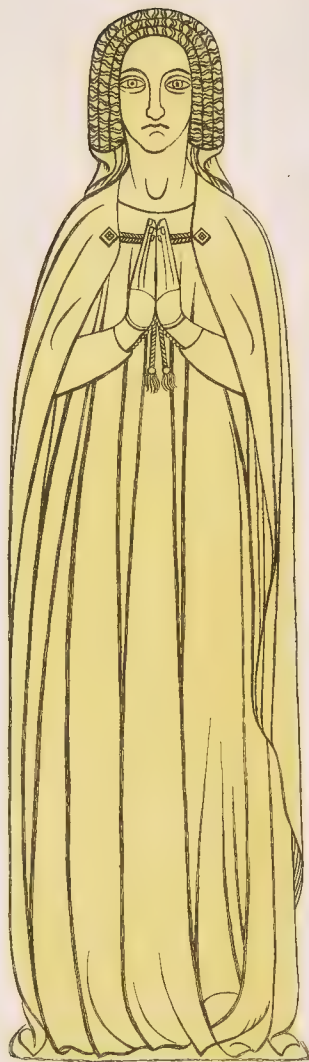
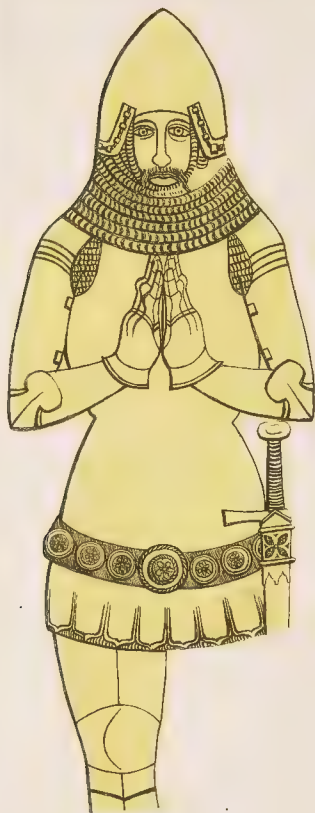
[It is remarkable that the Arms represented on this brass, namely, two bars wavy, are neither those of Kerdeston, nor Brewes or Breose, and were it not for the statement that there were once shields of Kerdeston and Brewes, together with an inscription (Vide Blomefield's *Norfolk*, vol. viii. p. 247), of which, however, no trace appears in the engraving, some doubt might exist whether this brass is properly appropriated. N.]

666
 mit
 666
 de



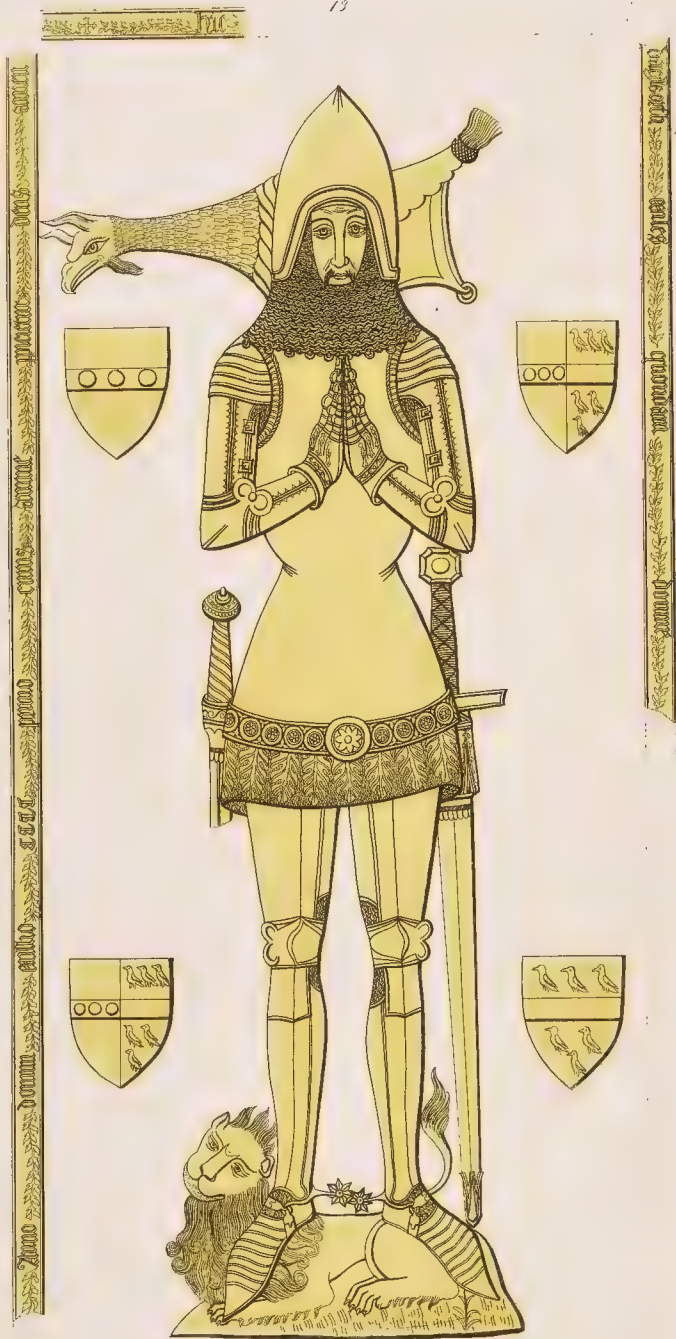
morit

From an impression of a Brass late in Ingham Ch. Norfolk
 for Joan y wife of Sir John Wals.
 Drawn & Engraved by J. P. Colman. Portsmouth, 1864



A Brass for Sir William Herdeston & his Lady Cecilia in Kneppham Ch.
Norfolk

Drawn Etched & Published by J. L. Colman.
Falmouth 1874



A Brass in Blackling Ch. Norfth
 Drawn & Engr'd by J.S. Colman. York 1844.

PLATE XIII.

SIR NICHOLAS DAGWORTH, AT BLICKLING, 1401.

Blomefield's *Norf.* vi. 384. Gough's *Sepulch. Monum.* ii. 5.

"At the east end of the south aisle of Blickling Church, is a brass figure, armed cap-à-pie; under his head lie his helmet and crest, a griffin's head erased. About him are four shields; at the first corner, Ermine, on a fess Gules 3 Bezants, Dagworth: at the fourth, Gules, a fess between six martlets or, Rosale; 2 and 3, the same arms impaled. Round the slab was this inscription:

"*Hic jacet Nicholaus de Dagworth, miles, quondam dominus de Blickling, qui obiit die mensis Januarii, anno domini Millesimo cccc. primo, cujus anime propicietur Deus. Amen.*"

"In 1364, Sir Nicholas Dagworth, Knt. afterwards Lord of Blickling, was commander in Aquitaine; in 1373 he was employed by King Edward III. in a secret negotiation with John Fastolf and others, in France. In 1376 he was sent by the King and council into Ireland, to examine into Sir William de Windsor's carriage there: but, at the motion of Dame Alice Perers, he was stopped, she declaring him Sir William's enemy, and that it was unjust to appoint one enemy to judge another; but the next year he was sent with full commission to reform the state of that kingdom. He was in as great esteem of King Richard II. as he had always been with Edward III., for in 1380 he, Sir John Haukewood, and Walter Skirlawe, doctor of the decrees, and dean of St. Martin's le Grand, London, were sent into France to treat with the dukes and lords of Italy; and the same year, being one of the privy chamber to the King, he, with Bernard Vansedles, Simon de Burley the chamberlain, Robert Braybrook, licentiate in the laws, and Walter Skirlawe, had like powers to treat with the German princes; the next year, he and Skirlawe went as ambassadors to Pope Urban VI., and had power to treat with the King of Naples.

"In 1384, he, John Baam and Sir John Haukewood, went ambassadors to the Pope, and to treat with Charles, King of Jerusalem and Sicily: and, notwithstanding his being so much in favour, in the 11th of Richard II. he was one of those impeached in parliament, and was imprisoned in Rochester castle in Kent; but being honourably discharged, was next year appointed a commissioner to treat with the French King, and with the Earl of Flanders; in the 13th of Richard II. he was made one of the commissioners to take the oath of the King of Scotland, to the treaty then concluded, and afterwards demanded satisfaction of the Scots for infringing that treaty, and also the money for redemption of Robert Bruce.

"He retired to his house at Blickling in Norfolk, and died without issue in January 1401."

[He appears to have made his will in December 1396, wherein, however, he

ordered his body to be buried in the church of St. Bennett, near Paul's wharf, London. To Eleanor, his wife, who was the daughter of Walter, and sister and co-heir of Sir John Rosale, of Shropshire, he bequeathed one third part of his goods "to be quiet." (*Testamenta Vetusta*.) She was only twenty-six years old at his decease (*Esch.* 5 Hen. IV), and afterwards married John Mortimer, and was living in the 10th Hen. IV. Dugdale says of Sir Nicholas Dagworth that "with thirteen horse he fought with sixty French near to Flaveny; and by the means of certain chariots, which he made use of for his defence, (being placed in a circle whereunto he could enter at pleasure,) utterly vanquished them." *Baronage*, ii. 148. N.]

[In this brass appears the first approach towards pauldrons, in the overlapping epaulieres, which are considerably extended in front. The plates under the genouillieres occur likewise here, covering the upper edge of the greaves. See *Meyrick's Armour*, ii. 92. The cord which attaches the camail to the bascinet is also covered, a protection rendered necessary, as it was so often hewn down by the cut of the sword, and this is probably the earliest instance. S. R. M.]

PLATE XIV.

HENRY NOTINGHAM AND WIFE, AT HOLM-BY-THE-SEA.

BEFORE 1410.

Blomefield's Norf. x. 331. *Gough's Sepulch. Monum.* i. 215. and ii. pl. lxxxviii. fig. 1, where, however, their position is reversed.

In the church of Holm-by-the-sea were buried Henry Notingham and his wife, and their effigies in brass placed over their grave: they are subsequently described as nailed to a board, and hung up against the wall. He is represented with a very high cape to his robe, supported by a collar, from which of course was suspended some badge or device, but hidden by his hands: from his embroidered belt depends his anelace on his left side. The robe of his wife resembles that of Joan Lady Plays, 1385, excepting that it is not so large, while the sleeves of her gown are lengthened, and appear like mittens. Her veil too is neatly ornamented with a plaited border, very similar to one on the image of Sir Roger de Boys' lady, buried in Ingham Church, about 1380. This brass, however, cannot be dated much earlier than 1410; for Henry Notingham, who was an itinerant judge in the reign of Richard II., was one of the council of the duchy of Lancaster, in the fifth and sixth of Henry IV. The inscription affords an excellent example of the letters used in that reign.

[It appears from the inscription that Henry Notingham and his wife built the steeple and choir of Holm Church, and gave two vestments and bells for its service. N.]



Heren Nottingham & his Wyffe bue here
 pat made this Church stepall & quere
 also vestments & bells they made also
 crist hem lane thertore fro Bo & S
 ande to bringe her lankes to blis of heven
 with pater & ave with mylde fien

Henry Nottingham Esq^r and Wyfe. Holm, by the sea. Ch. Norfolk.

Orig. drawn, Etched & Published by J.P. Colman 1815

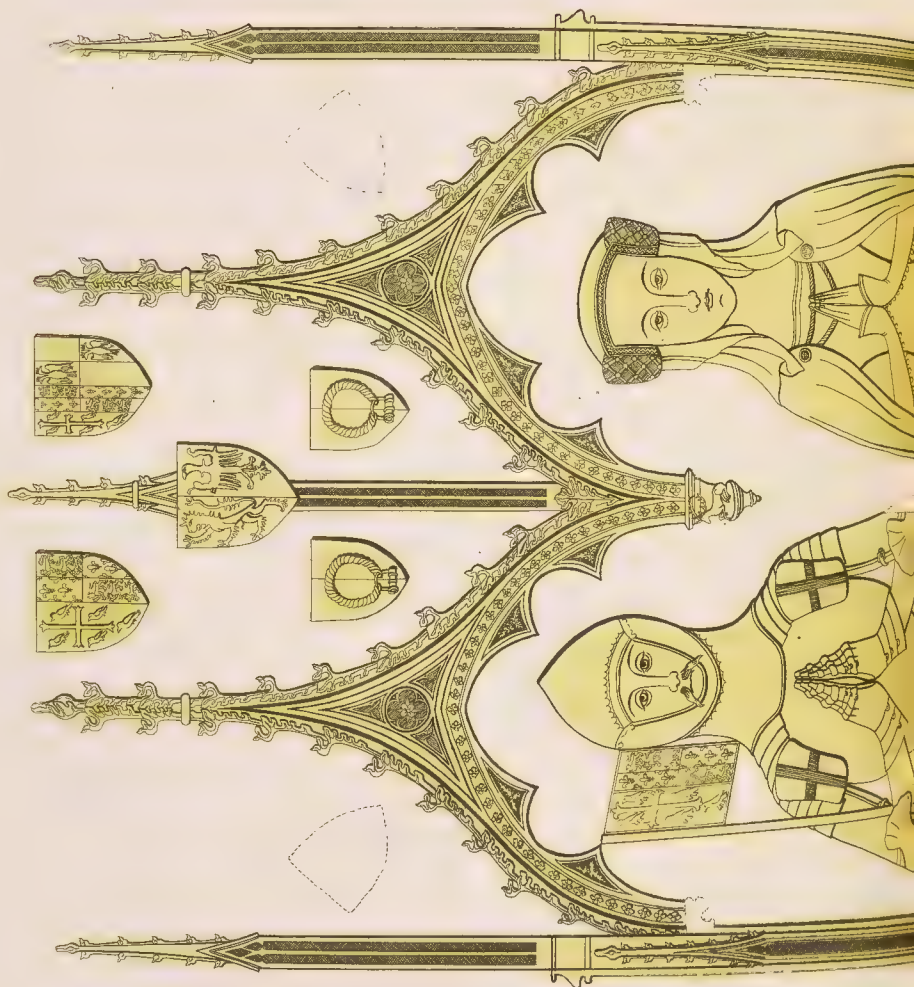


PLATE XV.

SIR SIMON FELBRIGGE AND HIS LADY MARGARET, AT FELBRIGGE, 1413.

Blomefield's *Norf.* viii. 116. Gough's *Sepulch. Monum.* ii. 133. Anstis's *Order of the Garter*, ii. 167.

The monument now given is, after the Lynn brasses, the most interesting of the kind that our county can boast. It was placed by Sir Simon Felbrigge in his life time, and under his own direction, upon the death of Margaret his first wife, by whose side it was evidently his intention to be buried; though he afterwards changed his mind, and was buried in the church of the Friars Preachers, in Norwich (the present St. Andrew's Hall), in 1442. The knight, in complete plate armour, has his "shoulder-pieces, or emerases, or gonfanons,"* charged with a plain cross of St. George; round his left leg is the garter with the motto, the first example of it in Norfolk; his right arm supports a banner or pennon, charged with the arms borne by Richard II. in the latter part of his reign.† In a shield above the canopy, on the knight's side, the same arms are repeated, as they are on the opposite side also, but impaling quarterly, 1 and 4, the arms of the Empire, a spread eagle with two heads crowned; 2 and 3, the kingdom of Bohemia, a lion rampant, *queue fourchée*, being the arms of Anne, Richard's queen. The second and third quarters are now blank in the plate, but are

* Palettes.—S. R. M.

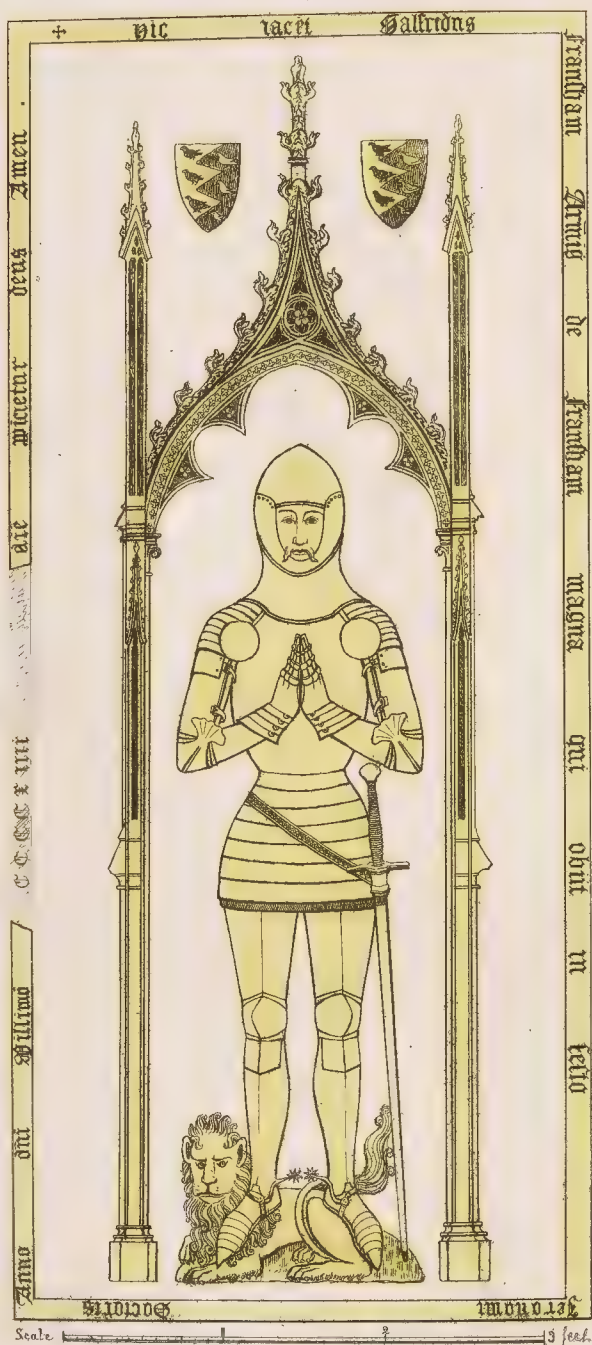
† This is one of the few existing memorials of the remarkable change in the royal Arms by the addition of the bearing attributed to Edward the Confessor, introduced by Richard II. which appears never to have been satisfactorily explained, and may deserve some more detailed notice. Froissart relates that he was informed by a person attached to the court, that the king in his Irish expedition in 1394, with a view to conciliate that country, adopted the bearing of the Confessor: but according to Walsingham, this alteration in the arms commenced about 1398. By some the change has been attributed to a pious motive, for the Confessor was Richard's Patron Saint, as were likewise the Baptist and King Edmund; and the heralds having assigned arms to Edmund, as well as the Confessor, we might expect, if this were the true explanation, to find both patrons similarly honoured. The MS. Chronicle of Melros imputes it to a different motive, namely, the pride and exultation of Richard, on having triumphed over his foes; as if the bearings of his ancestors were no longer good enough for him; but it were more reasonable to suppose, that he sought to honor the saint, by whose protection the triumph had been attained. These assumed bearings appear neither on the seals, nor the tomb of Richard: they were specially granted, as honorable augmentations of arms, to certain of his favourites or relations, with some armorial difference to each; but in all, as here in the royal arms, were borne impaling their paternal coats. They were granted, perhaps as early as 1396, to Thomas Mowbray, Duke of Norfolk; and afterwards to Thomas Holland, Duke of Surrey, and John Holland, Duke of Exeter. On the brass in Westminster Abbey, of Robert Waldeby, Archbishop of Dublin, who died 1397, and was in Ireland at the period of Richard's expedition,—being also, like Sir Simon Felbrigge, an attached and favoured servant of that king,—the royal arms are again found thus singularly impaled: in wardrobe accounts nearly of the same time, 22 Ric. II. occur entries of robes emdroidered with the arms of the Confessor, and of England, *nunc partitis*, which seems to imply that it was then a change of recent adoption. See Sandford, and Anstis, *Reg.* ii. 175, where will be found various memorials of Sir Simon Felbrigge. —A. W.

thus given by Anstis and Blomefield. Suspended from the middle pinnacle is Felbrigge, Or, a lion saliant gules,* impaling a spread eagle, the arms of his lady: below, on each side, is a fetterlock, his badge, used by Edward IV. also, and the house of York. His supporters are not here, but are said to have been two lions, and his crest a plume of ostrich feathers ermine, issuing from a coronet. On the corbel, between the arches of the canopy, is a white hart lodged, which should have been gorged with a coronet and chain or; the device or badge, and also the supporter of Richard II.

Sir Simon was son of Roger de Felbrigge (vid. sup. 1380), and was a very distinguished knight in the reign of Richard II. To this king, in 1395, he was appointed standard-bearer (an office formerly granted to none but persons of tried courage and known military talents, and endowed with great personal strength), in memory of which the royal standard is represented on the monument. In the first year of Henry V. he received the robes of the Order of the Garter; and in the register of the Garter, 14, he is styled *ordinis maxime senex*. He died 1443. His first wife was Margaret, daughter of Primislaus, Duke of Teschen, and nephew to Wincellaus V. King of Bohemia, and consequently a near kinswoman of Anne, queen of Richard II. and one of her maids of honour. She died in 1413, and her figure is represented on the stone with his at Felbrigge. His second wife was Katharine, daughter of Ansketil Malory, Esq. of Winwick, and relict of Ralph Grene, of Draiton: she died in 1459, and was buried by her husband at Norwich.

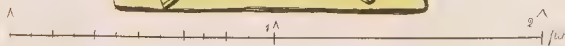
[To the preceding account of this distinguished person it may be added that he furnished twelve men at arms and thirty-six foot archers, and possibly served in the expedition to France under Henry V. in 1415, and at Agincourt. He made his will at Felbrigge in September 1431, which was proved in February 1443-4, whereby he gave certain manors to his daughter Alana, wife of Sir Thomas Wanton, with remainder, failing the heirs of her body, to the right heirs of the body of Sir John Felbrigge, remainder to Richard Felbrigge, remainder to John, brother of the said Richard Felbrigge. He mentioned also his wife Katharine, whom he made one of his executors, and his daughter Anne a nun at Brusyard. Katharine Lady Felbrigge, his widow, made her will in February 1459, and ordered her body to be buried with her husband. Testamenta Vetusta, and Harl. MS. 10. N.]

* Hugh Bigod, Earl of Norfolk, who married Maud Marshal, bore on one side of his seal a representation of himself in complete armour, on horseback, and on the other side a lion saliant: the field was party per pale or and vert, and the lion gules: so that the Felbriggess, as descended from him, varied only (as was customary) the field, but retained the lion.



Galfridus Francham, Gt. Francham Ch, Norfolk

Pro ... in ... 1880 ...



St. Stephen's Church, Norwich.
Drawn, Etched & Published by J.S. Colman 1841.

PLATE XVI.

GEOFFRY FRANSHAM, ESQ. AT GREAT FRANSHAM, 1414.

Blomefield's *Norf.* ix. 499.

This figure, which is not mentioned by Gough, is so very similar to that of Sir Simon Felbrigge, and accords so closely in point of date, that one is tempted to believe them works of the same artist. The family of Fransham held this village, whence its name was derived, near four hundred years, and terminated with the person commemorated by this monument: he died without issue, leaving five sisters his coheirs.

[His mother Agnes de Fransham made her will in April 1404 (and died before July in that year), wherein she mentioned her son Geoffrey, and Joan his wife, and her daughter Elizabeth. Harl. MS. 10. N.]

["At the east end of the south aisle of the church is an ancient chapel, at the entrance of which lies a large grey marble stone, whereon is the portraiture of a person armed cap-à-pie, his hands conjoined and elevated as at prayers, within a curious arch or canopy work of brass, inlaid in the stone, round the verge of which runs a fillet of brass, thus inscribed, 'Hic jacet Galfridus Fransham, armiger, de Fransham, qui obiit in festo Jeronomi Doctoris, A° d'ni Mill'o cccc. xiiij, ejus,' &c." Blomefield.]

PLATE XVII.

JOHN DANIEL, IN ST. STEPHEN'S, NORWICH, 1418.

Blomefield's *Norf.* iv. 152.

The south chancel aisle of St. Stephen's Church, Norwich, was formerly a chapel, dedicated to St. Mary Magdalen, to whom, jointly with St. John, an altar there was consecrated. John Daniel, merchant, mayor in 1406 and 1417, was a great benefactor to it, and lies buried in it: upon his stone is the effigy, the subject of this plate. The inscription has been reaved, but was as follows:—

"Hic jacet Johannes Danyel, quondam maior Norwici, qui obiit die Septembris, A° Dⁿⁱ M. cccc. xviii. ejus, &c."

[In 1403, Henry IV. having received from the city of Norwich many signal services, granted to it a new charter, in as ample a form as they desired. By this charter the offices of bailiffs were extinguished; and the city had power to elect a mayor yearly, and two sheriffs for the city and its county. See Blomef. iii. 120. John Daniel was one of the last bailiffs, and one of the first sheriffs of Norwich; and shortly after, becoming mayor in 1406, he had the honour of receiving the king, who paid a visit to his good citizens of Norwich. He was mayor a second time in 1417,

in which year discords having arisen respecting the charter, Henry V. summoned to the privy council two delegates from the mayor, and sheriffs, and the commons; and accordingly a settlement having taken place, Henry V. granted a charter of confirmation, with such new clauses as were found necessary: dated at Porchester on the eve of his departure for the campaign in Normandy.—A. W.]

PLATE XVIII.

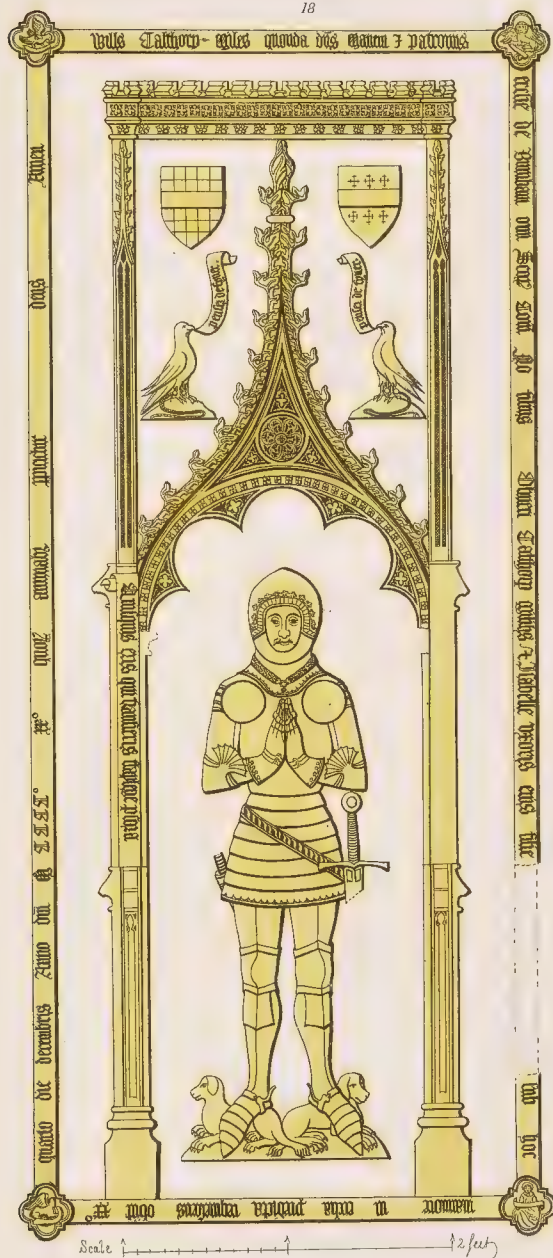
SIR WILLIAM CALTHORPE, AT BURNHAM THORP, 1420.

Blomefield's Norf. vi. 517, and vii. 14.

The armour of the knight is ornamented with more than usual care, and he wears a collar of SS, of which this is the first example in Norfolk. Attached to the buttresses on each side was a scroll: on that to the right is "*Quisquis eris qui transieris sta, perlege, plora:*" the other is reaved, whereon was "*Sum quod eris, fueramque quod es: pro me precor ora.*" At the upper end are two shields; Calthorpe, Checky or and azure, a fess ermine; and St. Omer, Azure, a fess between six crosslets or, the arms of Sybilla, his second wife, daughter and heir of Sir Edmund de St. Omer. This is the first instance of the square-headed embattled canopy: the arch, too, of the interior canopy, which for a long time has been the drop arch, is here decidedly semi-circular.

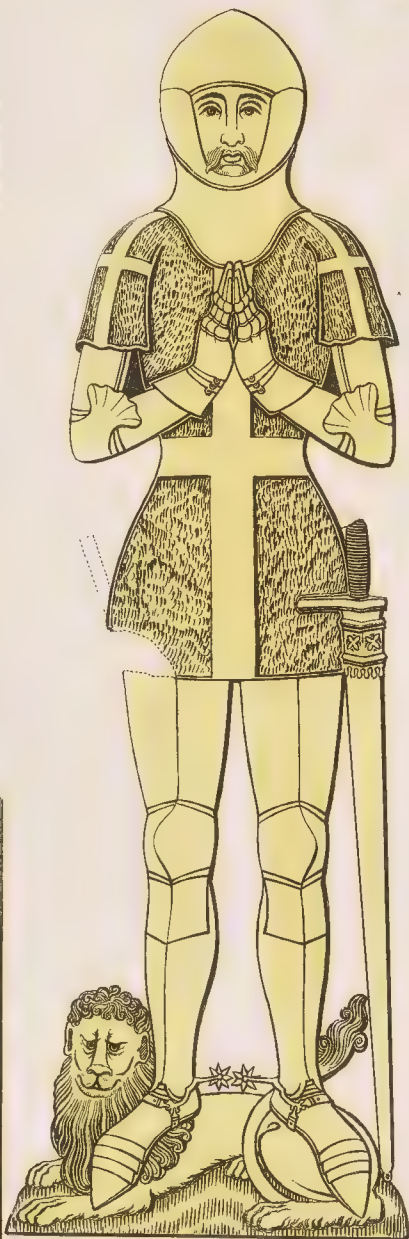
Sir William Calthorpe was the son of Oliver Calthorpe by Isabella, sister and heir of Sir Bartholemew Bacon. He made his will on the 19th December 1420, which was proved on the 29th of the same month. By Eleanor his first wife, daughter and heir of Sir John Mautby, he had his son and heir Sir John Calthorpe, who died *vid patris*, leaving William, who was found heir to his grandfather, and eleven years of age, in the 9th Hen. V. His second wife was Sybilla, daughter and heir of Sir Edmund de St. Omer. She died in 1421, and her arms Azure, a fess between six cross crosslets or, occur on her husband's monument. The other shield contains the arms of Calthorpe, Checky or and azure, a fess ermine, together with what seems to have been the badge* of the family, a hawk, belled and jessed, on a mount, holding a scroll in his beak, with the motto *Penser de pner*. An account of Collars of SS, with one of which the neck of the effigy is adorned, will be found in the Retrospective Review, New Series, by George Frederick Beltz, Esquire, K. H. Lancaster Herald.

* The crest of Calthorpe, a boar's head between two naked boys, armed with clubs, was certainly borne by Sir William Calthorpe, the grandson of this Sir William, in the 21 Hen. VI.—Blomefield's Norfolk, vi. 517.

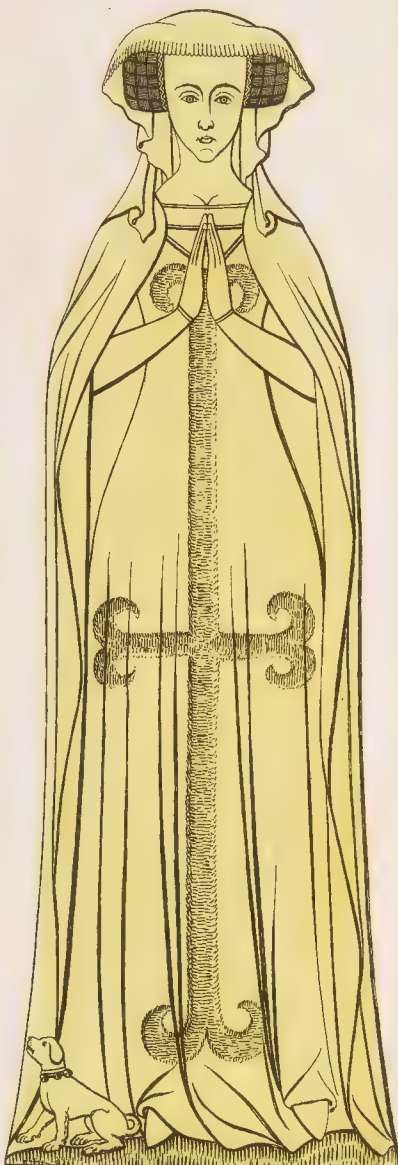


Sir William Calthorpe. Burnham Thorpe Ch. Norf.^k

Engraved, Etched & Published by T. P. Colman 1815



Arms
above y^e figures



Arms
below y^e figures

adit xxi die mensis Maii Anno domini

Anno domini xxi die mensis Maii Anno domini

thia Snoring



From an impression of a Brass late in Ingham Church Norfolk.
for Lady Ela, Wife of Stapleton. Son of Stapleton
& Ingham. (Daughter of Ufford) husband's figure gone.

Drawn, Etched & Published by J. P. Colman 1814

PLATE XIX.

SIR RALPH SHELTON AND LADY, AT GREAT SNORING, 1423.

Blomefield's *Norf.* v. 265, and ix. 257. Weever's *Monuments*, p. 813.

In the chancel of Great Snoring lie the effigies of a knight and his lady. On the upper part of the stone are the arms of Shelton, Azure, a cross or, impaling Burgolyon, Quarterly or and gules, in the second and third quarters three annulets argent, over all a bend sable: also, Shelton impaling Uvedale, Argent, a cross moline gules. At their feet, Burgolyon impaling Plaitz, Per pale or and gules, a lion passant argent; also, Burgolyon impaling Shelton. The legend round the rim was:

"Hic jacent Radulphus Shelton, miles, qui obiit xxv. die Octobris, Anno Domini M. cccc. xxiiij. et Alicia uxor ejus filia Thome de Uvedale militis de Tacolnestone, que quidem Alicia obiit xiiij. die mensis Maii, Anno Domini"

This is remarkable among the Norfolk brasses, as having the field of the knight's coat, and the cross moline in the lady's, enamelled in their proper colours, and from his surcoat being the first with sleeves.

Of the family of Shelton, which was exceedingly numerous, some account may be found in the fifth volume of Blomefield.

PLATE XX.

ELA, RELICT OF SIR MILES STAPLETON, AT INGHAM.

CIRCA 1425.

Blomefield's *Norf.* ix. 352.

Adjoining the south wall in Ingham chancel was the effigy of a lady, in brass, the epitaph reaved, with the arms of Ufford, Sable, a cross engrailed or, a bend over all argent; impaling Pierrepont, Azure, a chief chequy or and gules; also Stapleton impaling Ufford. The former of these shields was reaved when Mr. Talbot took the impression; but enough was left to identify this brass with that attributed by Parkin to Ela de Ufford, the wife of Sir Miles Stapleton.

Sir Miles, the son of Sir Miles Stapleton and Joan the heiress of Ingham, died in the fifth of Henry V. leaving his son, Sir Bryan, forty years of age. His wife was Ela, daughter of Sir Edmund Ufford, by Eva, daughter of Sir John Pierrepont. It may fairly be inferred, that, as she must have been nearly threescore years of age when her husband died, in 1418, she did not survive him very long; how long I have no means of ascertaining.

About the monument of Sir Miles and Ela Stapleton, there is much confusion.

Parkin, the unequal successor of Blomefield in the History of Norfolk, and, after him, Gough, mentions another, which by the latter is thus described. (Sepulch. Mon. i. 119.)

"There are the loose fragments of a brass, which, from the S at the end of the belt, may have represented a Stapleton, and perhaps Sir Miles, son of the first Sir Miles, who died 1418, and whose inscription is thus given by Blomefield, who saw the whole figure entire. 'Icy gist monseur Miles de Stapleton, fils al fondeur de ceste meson, & Dame Ela sa compagne, auxi Dieu leurs almes eit mercis.' His figure is exceedingly well executed, very much like that of Nicholas de Dagworth, at Blickling, who died 1401, and doubtless by the same hand. The armour of both terminates at the bottom of the belly, in an elegant foliage. Arms, Stapleton impaling Ufford. He married Ela de Ufford, but only her head now remains."

Parkin describes this monument as having the portraiture of a knight in armour and his lady.

If now, Ela de Ufford was buried by her husband (and it is not likely she would have had two monuments in the same chancel), it is not obvious to whom the monument which I have given ought to be attributed. Ela their daughter, who married Sir Robert Brewes, of Salle, was buried, according to her will, in 1456, by the side of her husband, in the chancel of the conventual church of Woodbridge.

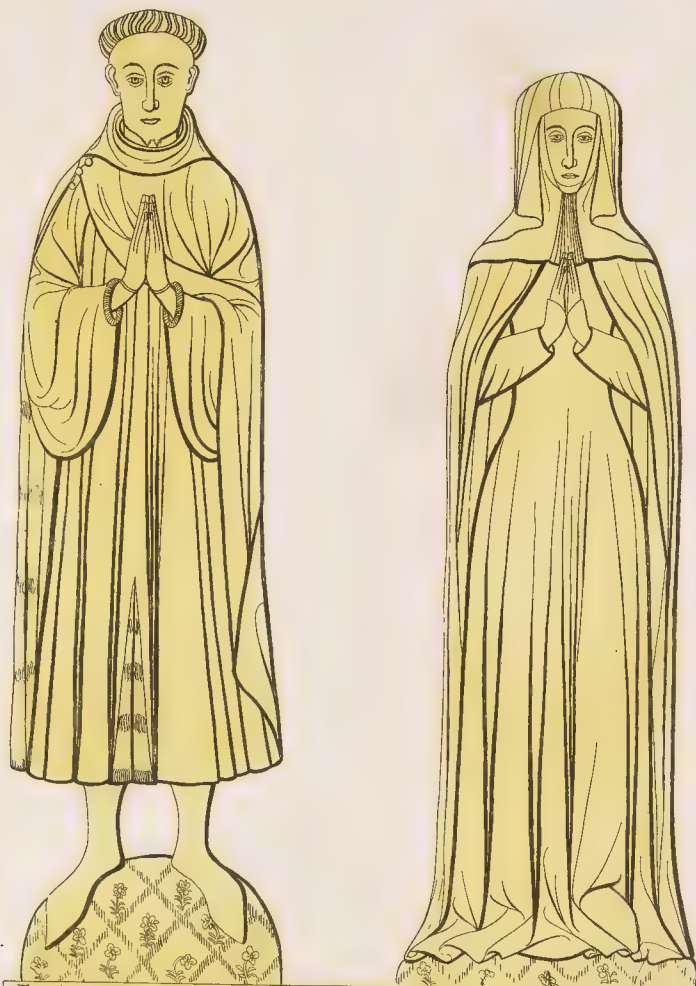
PLATE XXI.

ROBERT BAXTER AND WIDOW, IN ST. GILES'S, NORWICH, 1432.

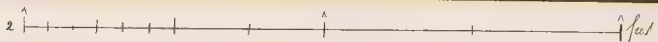
Blomefield's Norf. iv. 240.

A stone, with the effigies of a mayor in his gown, lined with fur, and by him his wife, with the veil and barbe, as tokens of widowhood and mourning, placed in the middle of the nave of St. Giles' Church, Norwich, is the only record of Robert Baxter. Shields are lost from each corner.

[Robert Baxter was one of the sheriffs of Norwich 1418: one of the burgesses in Parliament at Westminster 8 Hen. V. 1420. When he became mayor in 1424, it appears there was a great "lack of good and vertuous governaunce" in Norwich, to the great dishonour of mayor, aldermen, and commons: an evil which he exerted himself forthwith to correct, and was party with the aldermen and commons to an indenture containing constitutions for the better government of the city. These were further enforced by the ordinance of a proclamation, to be made by the mayor every year, and as occasion might require. Blomef. iii. 137. He was Mayor a second time in 1429.—A. W.]



Hic iacet Robtus Bate quondam magr Cantuarie Rodica quondam Serio die mar
 Anno dni millo cccas mccc et xxviii deor eius que animas paret deus Ame.



St. Giles Church, Norwich.

*Drawn & etched, & published, by J. P. Colman
 1854.*



12 July.

11 to 10 1/2 Lake in Indian Church House

11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847



Hic sub marmore corpora requiescant humata Rogeri Fel-
 thorp qui obiit quinto die mensis Aprilis Anno dni m cccc
 l quarto et Cecilie uxoris eiusdem quorū am̃b̃ p̃picietur

Roger Felthorp and family. Bluckling Ch Norfolk

Drawn Etched & Published by J. S. Colman Lond. 1845.

PLATE XXII.

SIR BRYAN AND LADY STAPLETON, AT INGHAM, 1438.

Blomefield's *Norf.* ix. 321. Gough's *Sepulch. Monum.* i. 119.

Sir Bryan, son of the late-mentioned Sir Miles and Ela Stapleton, was, according to Blomefield, born in 1378. In the registers of the Order of the Garter, given by Anstis, in his second volume, I find a Sir Bryan Stapleton, one of the knights of that order, from the seventh to the fourteenth of Richard II. but what relation he bore to the knight of the same name, at Ingham, I do not know. The latter married Cecilia, daughter of Lord William Bardolf, whom he survived two years. In their effigies, which, till within twenty years, lay on the north side of the chancel, there is nothing remarkable, excepting that the knight is the first who has steel flaps to his cuirass instead of mail tassels,* and his lady has the beginning of the mitre head-dress. The care too which has perpetuated the memory of the knight has perpetuated that of his dog also, whose name, *Talbot*, is recorded on the monument. Above the canopy was Stapleton impaling Ufford; Lord Bardolf, Azure, three cinquefoils pierced or, impaling Barry of six, a bend over all, Lord Ponynys, perhaps; and Stapleton impaling Bardolf.

In the inscription the date of his death, 1438, is lost.

PLATE XXIII.

ROGER FELTHORPE AND FAMILY, AT BLICKLING, 1454.

Blomefield's *Norf.* iv. 407.

Nothing is known of this man, whose name and inscription only are given without comment by Blomefield; and the monument, although an early example of children depicted with their parents, is altogether omitted by Gough and Weever. The figures are not among the worst executed; but the idea of representing fourteen children of the same size, and the very miniatures of their parents, is singularly absurd. The head-dress has now become decidedly mitred, which, in Lady Stapleton, was only approaching to it.

[William de Felthorpe was rector of Blickling, 1384 to 1395. In the chancel windows at Maideston, where two of the same family were rectors, 1343 to 1354, were the arms of Felthorpe, Or, a saltire sable. Blomefield, x. 420.—A. W.]

* The tassels were never of mail, but sometimes what was termed a petticoat of mail was at a later period attached to the lowest tace. These are indeed the tuiles in their incipient state, and as there are four hinges, it seems probable that the artist forgot to put the dividing line between them.—S.R.M.

PLATE XXIV.

SIR THOMAS SHERNBORN AND LADY, AT SHERNBOURN, 1458.

Blomefield's *Norf.* x. 353, 360. Gough's *Sepulch. Monum.* ii. 185.

This monument, remarkable as an example of the admixture of lead with the brass, is to the memory of Thomas, lord of the manor of Sherborne, in right of his mother, heiress of the family of that name, and married, in 1408, to Richard Elleswick, Esq. of Ribchester, in Lancashire, father of Sir Thomas, who assumed the name of Sherborne. He was chamberlain to Margaret of Anjou, Queen of Henry VI., and married Jamina de Cherneys, a Frenchwoman, one of her maids of honour, and died February 3, 1458. The inscription, as copied by Gough from Weever, was

"Thome Sherneborne camerar. d're Margarete regine Anglie et Jamine uxoris ejus quondam domicellarie ejusd' regine."

At each end of the stone were two shields, Gules, a lion rampant or, Sherborn, impaling, Three martlets in fess, and a file of three in chief, De Cherneys. Under his head is the lower part of a helmet, the crest, a vulture displayed, being lost.*

His lady is described as having "the mitred head-dress and veil, a surcoat, mantle, kirtle, and cordon."

PLATE XXV.

A CITIZEN OF NORWICH AND HIS WIFE,

CIRCA 1460.

These brasses are not noticed by Blomefield in his account of St. Mary's church in Coslany, iv. 486. The lady's head-dress resembles in form that of Lady Stapleton at Ingham.

PLATE XXVI.

JOHN TODENHAM, AT NORWICH,

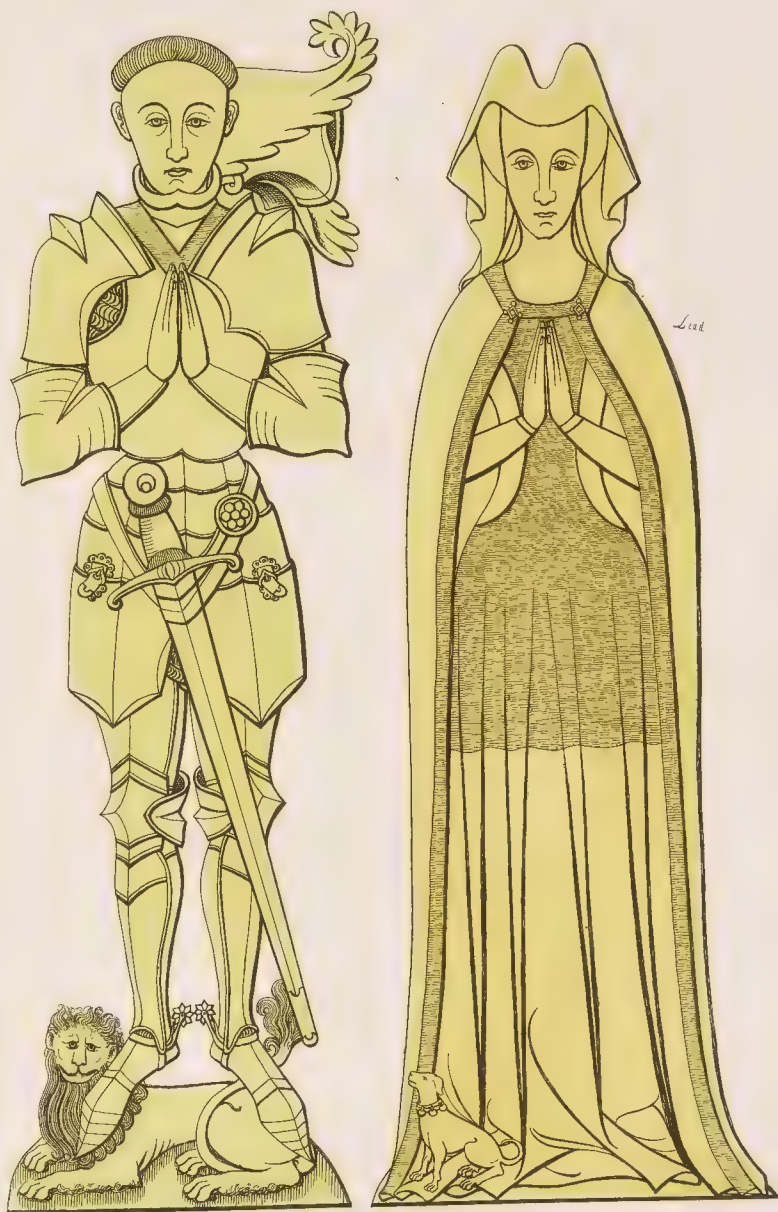
CIRCA 1460.

Blomefield, iv. 291.

This brass is near the altar in St. John's Maddermarket church. Of the individual here commemorated no particulars have been found.

[A Sir John Todenham, knight, was one of the executors of Roger Lord Scales in 1385; and Sir Thomas Tudenham, of the diocese of Norwich, a person of some eminence, made his will in February 1461, and bequeathed his manors of Oxburghe, Thynggham, and Sparham, in Norfolk, to John Lord Wenlock. *Testamenta Vetusta*, vol. i. pp. 130, 297. N.]

* The pauldrons are curious from not only having their upper edges turned back, but from the raised pieces upon them, which preceded the passgardes.—S. R. M.



Sir Thomas de Sherbourn, and Lady, Sherbourn Ch. Norf.

Drawn, Etched & Published by J. S. Colman Jan^y 1866



Scale of Inches.

St Mary's Church in Costanz, Norwich.
 Drawn, Etched & Published by J. J. Colman.
 Form. 1815.



God haue mē on the soule of Iohn Godenham
and Iohne his wyff for here lyeth he buryed. 7

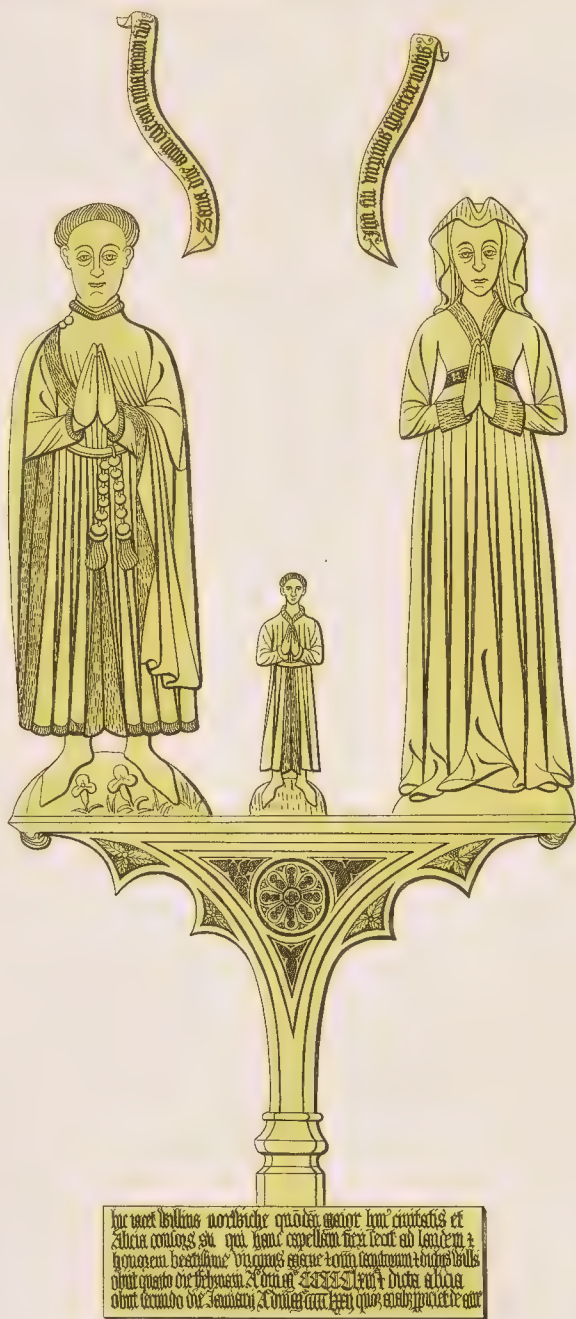
One [^] ————— [^] foot.

A Brass, St John's Maddermarket, Ch. Norwich.

Drawn, Etched & Published by J.P. Colman, Exmouth 1845.



1^{re} Figur. In Japan, Ch. Herwick



*William Norwich Mayor, and Alicia his Wife, and Son.
 St George of Colegate Ch. Norwich.*

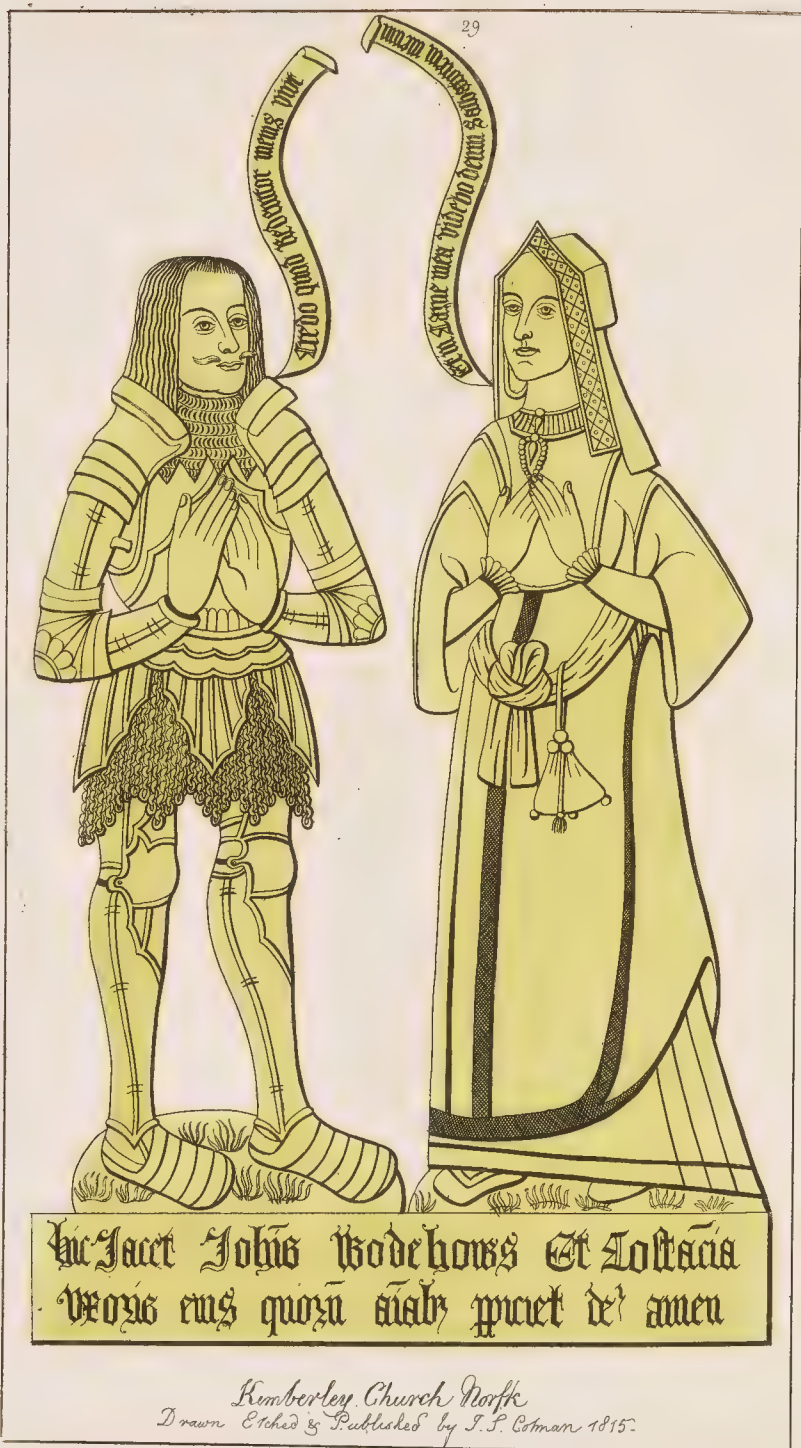


PLATE XXVII.

THOMAS BOKENHAM, IN ST. STEPHEN'S, NORWICH, 1460.

Blomefield's *Norf.* iv. 156.

This effigy is a curious testimony that false hair had not at that time been resorted to for supplying the deficiencies occasioned by age or constitution; and the high shoes, with double clasps, are singular, as lately, in the civil costume, we have met with nothing but boots. Of the man himself, no other memorial is left than what the epitaph affords, which is as follows:—

"Orate pro animabus Thome Bokenham et Christiane consortis sue, qui quidem Thomas obiit xii. die Augusti, anno Domini M. cccc. lx. quorum animabus propicietur Deus. Amen."

PLATE XXVIII.

WILLIAM NORWICH AND WIFE, IN ST. GEORGE OF COLEGATE CHURCH, NORWICH, 1463.

Blomefield's *Norf.* iv. 470.

Of this person little is known, but that he was sheriff of Norwich, 1455, Mayor in 1491, and a benefactor to the church of St. George of Colegate, to which his wife also contributed at her death. This is the first example, and an early one, of the label with the prayer supposed to issue from the mouth. In the inscription there is an error in the date of the wife's death; it should have been 1472 instead of 1572.

This brass lies in the chapel, at the east end of the north aisle, dedicated to St. Mary and all the Saints, and founded by William Norwich. The accidental error occurs in the plate, in the date of his death, as well as that of his wife.

PLATE XXIX.

JOHN WODEHOWS, ESQ. AND WIFE, AT KIMBERLEY, 1465.

Blomefield's *Norf.* ii. 529.

Some of the earlier brasses had great intrinsic merit; and were valuable, though the names they bore were never names of renown. The case is exactly reversed in the monument before us: vilely executed, it is yet valuable for its name's sake. It is placed in memory of John Wodehows, Esq. second son and eventually heir of the great John Wodehouse, who, by his signal bravery and conduct in the battle of Agin-

court, rendered everlastingly illustrious a before-honourable name.* He married Constance, eldest daughter and coheir of Thomas Geddyng, Esq. first relict of Henry Pooley, Esq. and afterwards of John Aleyne. He died at Kimberley, in 1465. This monument, however, ill-suited as it is to such a name, does not appear, from his round toes and long hair, and her dress, to have been placed till sixty years after his death.

PLATE XXX.

SIR MILES STAPLETON AND TWO WIVES, AT INGHAM, 1466.

Blomefield's *Norf.* ix. 324. Gough's *Sepulch. Monum.* i. 119.

Sir Miles is the fourth and last of the name of Stapleton that is buried in the chancel at Ingham.

On the stone were Stapleton impaling Delapole, Azure, on a fess between three leopard's faces or, a mullet sable; Stapleton impaling Felbrigge, Or, a lion saliant gules; Stapleton and Ufford; Stapleton and Bardolf.

PLATE XXXI.

HENRY UNTON, AT SCULTHORP, 1470.

This is the first time we meet with the word "gentleman," and here it is singularly introduced in the middle of a Latin inscription. In the inscription is a word immediately before Banco, the meaning of which is not evident, and which is wholly omitted by Blomefield, who also gives no account of this person.

[Henry Unton held the office of chirographer in the court of Common Pleas, anciently called the Common Bench. The inscription ought probably to be read, quondam Cirographus domini Regis de Communi Banco. The duties of chirographer were to ingross, and make proclamation of fines in the Common Pleas, and to deliver the indentures of them to the party.—A. W.]

PLATE XXXII.

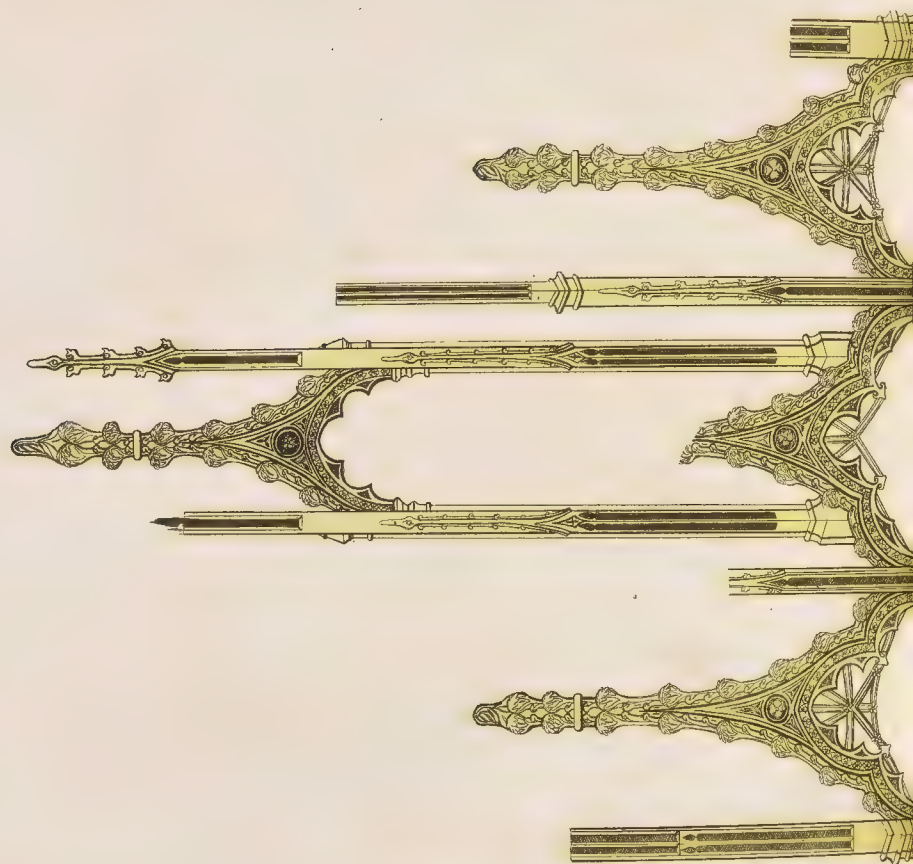
SIR JOHN CURSON AND LADY, AT BELAUGH, 1471.

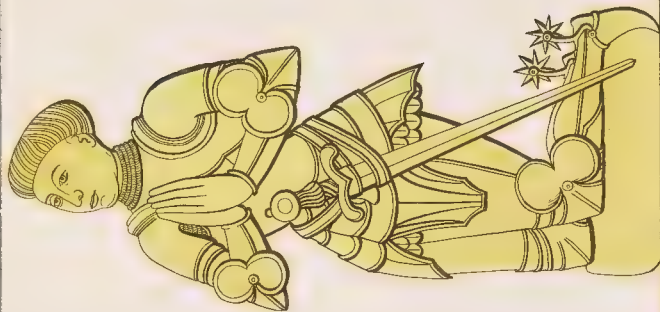
Blomefield's *Norf.* viii. 188.

Of the great family of Curson no traces remain in Norfolk.™ Sir John,† by his will, dated ten days before his death, requires to be buried in the church of Bylaw, at

* Great doubt may be entertained whether John Wodehouse was present at Agincourt. See the *History of the Battle of Agincourt*, 2nd edit. p. 168. N.

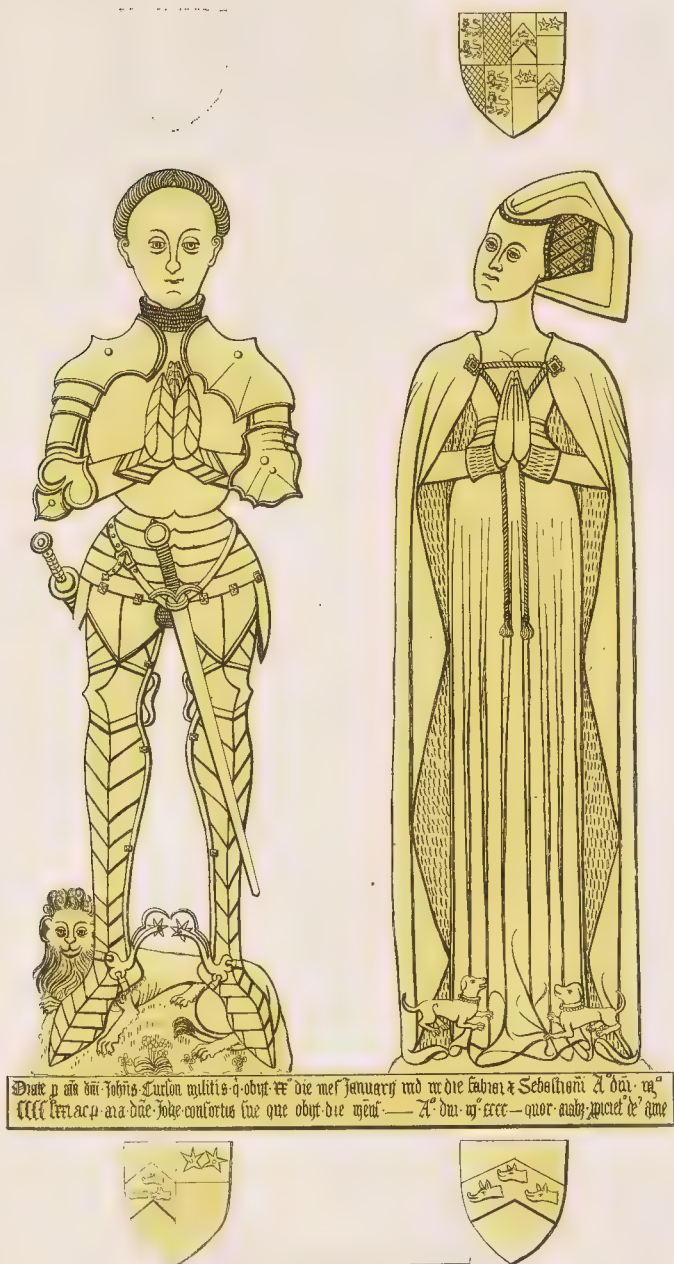
† His jams and cuisses are curiously marked.—S. R. M.





Für Iacke herrlich Anton Schultze an quodam Deceptionem die Regis de Ein Band von
 Shyft Muciuso septimo die April August 1. du. M. LXXX. Lxx mit an punct des Jaren

Henry Munton Esq^r Southampton Port



11 Boys in Belough Ch Norfolk

... .. 4 J L Colman 40



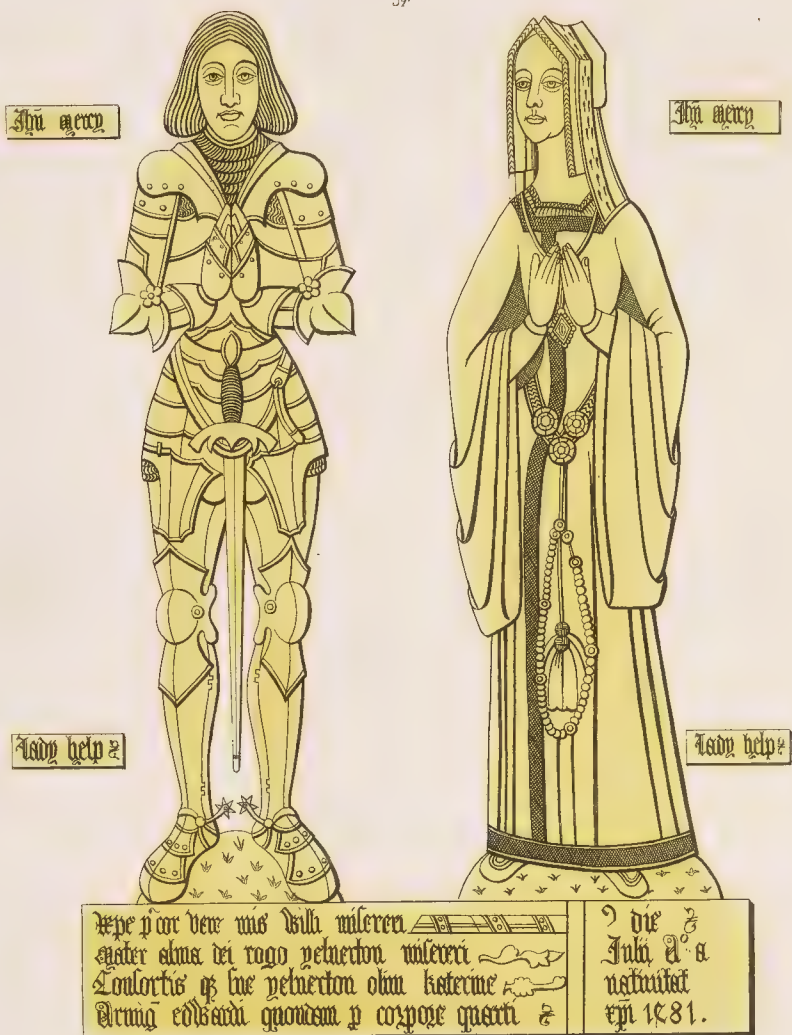
hic jacet anna Boleyn filia Will^m Boleyn armigeri Etatis t^{ri}o
 annor^{um} videremur et t^{er}ce die que obiit vlt^{ima} die mel^{is}
 octobris Aⁿo d^{omi}nⁱ m^{illesimo} lxxxi^{mo} die m^{ense} p^{ri}mo de amen.



Ann Boleyn, daughter to Will^m Boleyn Esquire.

Blicking Church Norfolk.

Drawn. Etched & Published by J. P. Colman, 1816.



William Peterson, Wife & Children. Roughton Noif.^K
 by J. L. Colman Jan^y 1855.

the chancel door, and to have a grave-stone at the price of eight marks. He married Jane, the daughter of — Bacon, who survived him. The arms over her head are not mentioned by Blomefield, nor the word "Yenk," which is above each of the shields; neither does he say to whom belong the arms beneath her feet. Those above probably ought to be Felton, Gules, two lions passant ermine, crowned or, quartering Curson, Ermine, a bend compony argent and sable, and impaling, On a chevron three boar's heads coupé, quartering Bacon, two mullets pierced.

PLATE XXXIII.

ANN BOLEYN, AT BLICKLING, 1479.

Blomefield's *Norf.* vi. 388. Gough's *Sepulch. Monum.* ii. 184.

This brass is to the memory of Ann, infant daughter of Sir William Boleyn and his lady Margaret, daughter and coheir of Thomas Butler, Earl of Ormond, and aunt of the unfortunate queen who afterwards bore her name.

This brass gives us the first example of the necklace, which nevertheless had been for many years a conspicuous feature in female attire.

[The arms are Boleyn, Argent, a chevron gules, between three bulls' heads coupé Sable, quarterly with Azure, three mullets, a chief dauncette or, Bracton, the heiress of Bracton having been wife of Geoffery, grandfather of Sir William Boleyn. The mullets, which were probably enamelled, do not appear. There was in the chancel at Blickling another brass of this family, representing Cecily, sister of Geoffrey Boleyn, lord of Blickling: she died 26 June, 1458, aged 50. The most interesting memorial of the family, which, from the connexion with Queen Elizabeth, possesses an additional interest, is the brass in Hever church, Kent, of Sir Thomas Boleyn, the eldest brother of Cecily, who was created Earl of Wiltshire by Henry VIII. It is engraved in Thorpe's *Custumale Roff.* p. 115. Impressions of both are preserved in the British Museum.—A. W.]

PLATE XXXIV.

WILLIAM YELVERTON AND WIFE, AT ROUGHAM, 1481.

Blomefield's *Norf.* x. 37. Gough's *Sepulch. Monum.* ii. 230. Weever's *Monuments*, 821.

This brass very much resembles that of John Wodehouse, Esq. in its general style and costume, but is not so badly executed: it is remarkable as being the first on which we meet both with Arabic numerals and a miserable attempt at a metrical jingling epitaph. He was the eldest son of Judge Yelverton and his second wife Agnes Brews, and married Catharine, widow of William de Clippesby, and daughter of Henry Spelman, Esq. but all the shields are gone.

PLATE XXXV.

MARGARET CASTYLL, AT RAVENINGHAM, 1483.

Blomefield's *Norf.* viii. 55.

In this plate we have the first and only instance of a dragon peeping out from under the flounce of the lady's garment: the dog, as observed in the Introduction, may very well be supposed indicative of fidelity, but this hieroglyphic meets not so obvious an explanation. The last epitaph was the first instance of Latin rhyme, we have in this an equivalent in English.

[The dragon is evidently in allusion to the saint after whom the lady was named; whose emblem is a dragon. G.]

Plate XXXVI.

EDMUND CLERE, ESQ. AND WIFE, AT STOKESBY, 1488.

Blomefield's *Norf.* xi. 250.

This is an elegant brass, and in many points of view remarkable. But her head-dress* and his cumbrous helmet (the visor of which is raised), with the roses round the steel gorget,† are different from any we have had before: nor have we an earlier instance in brass of a greyhound at the foot of a man: in Sir Roger de Boys', at Ingham, a stone effigy, we meet with it a century before. The letter of the inscription, instead of being engraven as usual, is relieved. At each corner was a shield: that at the first is reaved; second and third corners, Charles, Ermine, on a chief gules four lozenges of the field; at the fourth, Clere, Argent, on a fess azure three alerions or; impaling Charles. Edmund Clere, Esq. was second son of Robert Clere, Esq. himself a second son of Sir William Clere, of Ormesby, and Dyonisia, daughter of Sir William de Wyehingham; and this circumstance may account for his bearing three alerions instead of three spread-eagles, the arms of Clere. Margaret Paston, receiving Henry the Sixth's Queen, at Norwich, 1452, "borrowed her cousin Elizabeth Clere's device or ornament for the neck, for she durst not for shame go with her beads among so many fresh gentlewomen as here were assembled." (Gough, ii. ccxxiv. from Paston's Letters.) The necklace of our lady appears to have been very splendid: one may imagine it to resemble that of her aunt—the Elizabeth Clere before mentioned.

* Joan Sherard, at Stapleford, in Leicestershire (vid. Gough, ii. 372, and Nichol's Leicestershire, ii. 340), affords a more beautiful example of this head-dress: the knight also, on the same brass, has a greyhound at his feet.

† This is altogether misunderstood. He wears on his head the visored salade, which in this century superseded the basinet, and below it the mentoniere, or chin-guard. All the kinds of salades, and all those of the basinet, are in the collection of armour at Goodrich Court.—S. R. M.



Here both buried under this stone off wall by Margaret Sumptuous the wife of houthay Talbot
late wife unto King Henry the sixth son of king Edward the third body
the year of god m^c cccc lxxviii and the 2^d of the xx day of marche departed like
the which Solace I beleche yous heartly to praye and devoutly a praye notis and ever to say.

Margaret Castyll. Ravensingham Church Norfolk
Drawn Etched & Published by J. P. Colman York 1816.

hinc Jacobi Dominici filii Armigeri & Elizabeth uxoris eius
filia & heres Thomas Charles armigerus quondam Dominici
obit v. die. nonis. a. to. m. cccc. hinc p. an. b. p. m. d. d.

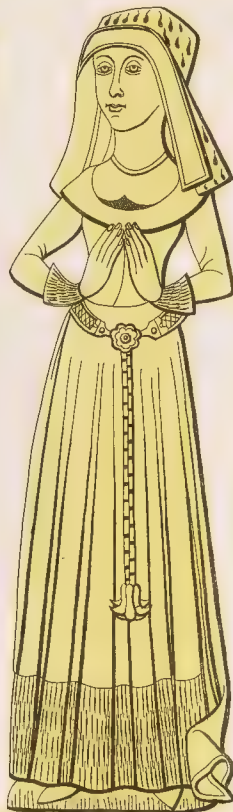
one  foot

Edmund Clere R^t. & Elizabeth his wife Stokesby Ch. W^{or}sh^{ps}.

Printed & Published by T. F. Mohan for 1895

Non tibi dant interitum

Sed et gentes que per me



*Orate p. animas illius Berdekell armiger et Elizabeth uxoris ei vni & 2.
filiorum Edmundi Wychningham et p. quibus tenentur quor. animas precatur*

Scale of Inches

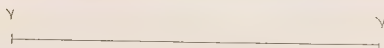


West Berling Church, Norfolk.

Drawn, Etched, & Published by J. S. Colman, Lond. 1874.

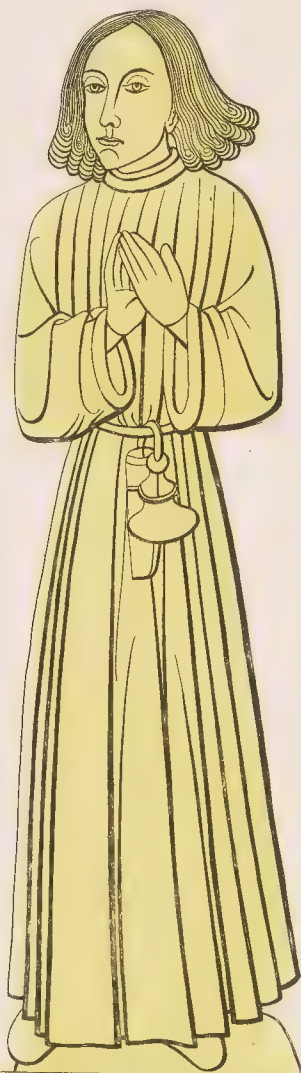


Orate pro animabus Edmundi Grene et Agnetis uxoris eius quorum
animabus propicietur deus Amen.



Edmund Grene and Agnes his Wife Nunstunton Ch
Norfolk

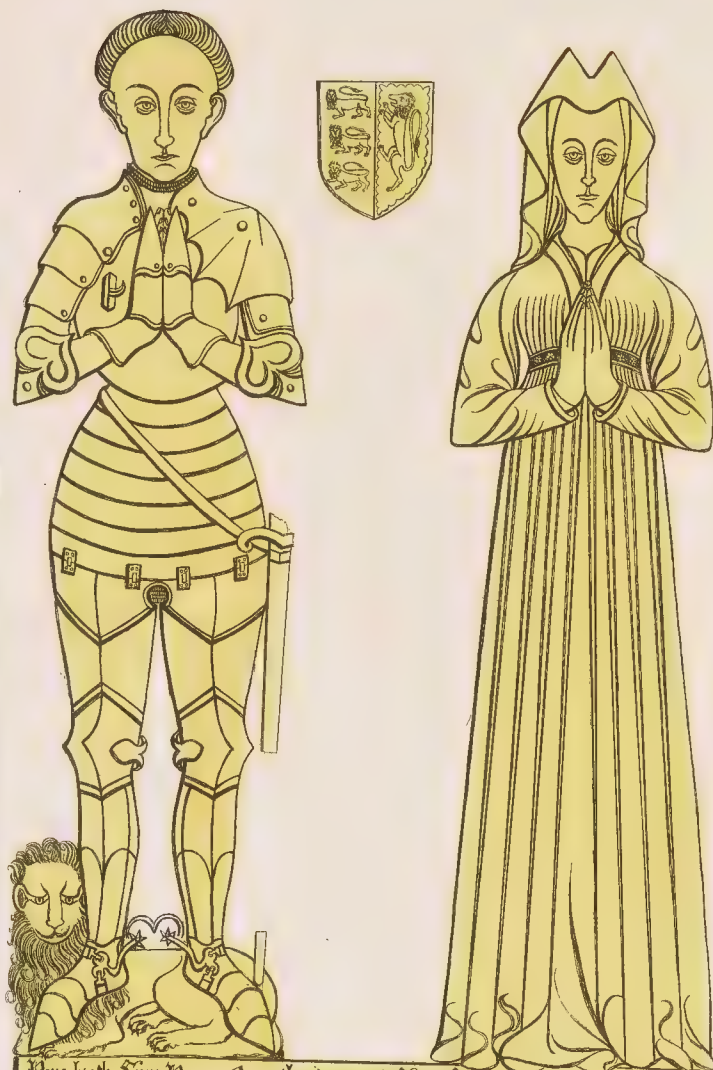
Drawn Etched & published by J.S. Mason 1896



Date p̄ m̄s. Willi Curteis notari Abac̄ v̄s a q̄ obierit
 v̄ kalendas Marc̄ a. 12m m̄ ecc̄l̄a quor̄ m̄s. p̄ciat̄ de ann̄

William Curteis, Holm-hale Ch. No. 4.

Engraved & published by J. P. Colman 1815



Here lyeth Syr Henry Grey the sonne of Syr Thomas Grey knight of Heton
 & of Jane his Wife that was Wydore to the Duke of Norfolk that dyed at Henrys
 and Emma the Wyfe of the foresaide Syr Henry Grey the Daughter of William
 Appleyard of the said County of Norfolk Esqwer on Sabothes God have Mercy.

*A Brass in Ketteringham Church Norfolk.
 Drawn Etched & Published by J. S. Cotman 1844*

PLATE XXXVII.

WILLIAM BERDEWELL, ESQ. AND LADY, AT WEST HERLING, 1490.

Blomefield's *Norf.* i. 304.

William Berdewell (descended from a family taking its name from the town of Berdwell, in Suffolk, where they lived in the Conqueror's time, but which settled in West Herling in the middle of the fourteenth century, and terminated in a daughter, in 1512,) was born about 1430, and married Elizabeth, daughter of Edmund de Wychingham of Fishley, in 1459, and after her death, when the present monument was most probably made, married Elizabeth, the widow of John Cheke, in 1490. He died shortly after, and was buried by his first wife. The arms of Berdewell are Argent, a goat saliant gules, armed or.

PLATE XXXVIII.

EDMUND GRENE AND WIFE, AT HUNSTANTON, 1490.

No traces whatever of the persons represented on this elegant brass are to be met with in Gough or Blomefield, but the general character of the figures points very closely to the æra to which I have ascribed them.

PLATE XXXIX.

WILLIAM CURTEYS, NOTARY, AT HOLM HALE, 1490.

Gough's *Sepulch. Monum.* ii. 277.

This figure, which has been overlooked by Blomefield, is curious on account of the appendages to the girdle—the pencase and ink-horn, indicative of his profession. The hand of rapine has not been so impartial as the hand of death; for, while the husband's figure remains, that of the lady has been stolen. She is described by Gough, in the place above quoted, as in a three-quarters attitude, veil head-dress, close gown, and long buckled belt, with her hands elevated and displayed.

PLATE XL.

SIR HENRY GREY AND LADY, AT KETERINGHAM, 1492.

Blomefield's *Norf.* v. 91.

I am at a loss how to reconcile the above date with the dresses of the figures exhibited in this plate: they evidently point to at least thirty years earlier; but

Blomefield says his will was dated 1492: perhaps, like the monument of Sir Simon Felbrigge, it was placed by himself long before his death. Between them are the arms of Brotherton impaling Grey, Gules, a lion rampant and a bordure engrailed argent. He has the rest for the lance on his right breast.

[Sir S. Meyrick, in his *Critical Inquiry into Antient Armour*, vol. ii. p. 209, says "The armour represented on the monumental brass plate of Sir Henry Grey, in Keteringham church, Norfolk, seems to be of this period (Edward IV). He has a pauldron on his left shoulder, while his right is protected merely by epaulettes. His tassels are no less than seven in number, on which account he has remarkably small tuilles. The lance-rest on his right breast is made to turn up like a hook. His spurs, too, are very curious, being furnished with a thin piece of steel, placed on the neck, which rises over the rowel. This probably bends by pressure, and yet prevents the point of the rowel from penetrating deeply, while at other times it keeps it clear of getting entangled."]

PLATE XLI.

CALTHORP, AT NORTH CREAK, 1495.

Blomefield's *Norf.* vii. 77.

This brass, though not noticed in the *History of Norfolk*, is interesting, inasmuch as it is like none that I meet with elsewhere in Norfolk, or in the volumes of Gough. It represents a founder, or one who had contributed very largely towards rebuilding some place dedicated to religion: to his girdle are attached his purse and his string of beads, at one end of which is his seal. The canopy points to some year near 1500. I would at once attribute the effigy to Sir William Calthorp, of Burnham Thorpe, but that he is represented as buried in White-Friars Church at Norwich. He died in 1494, and, observing that many of his ancestors were buried in a chapel in the Abbey of North Creak, appoints certain goods to be employed towards making the quire, the presbytery, and repairing the abbey, and gives seventy-four pounds in addition for that purpose. It is not at all improbable that, at the dissolution of the monasteries, in the subsequent reign, any memorial of him should be removed by his grandson into this church. The epitaph is entirely gone.

PLATE XLII.

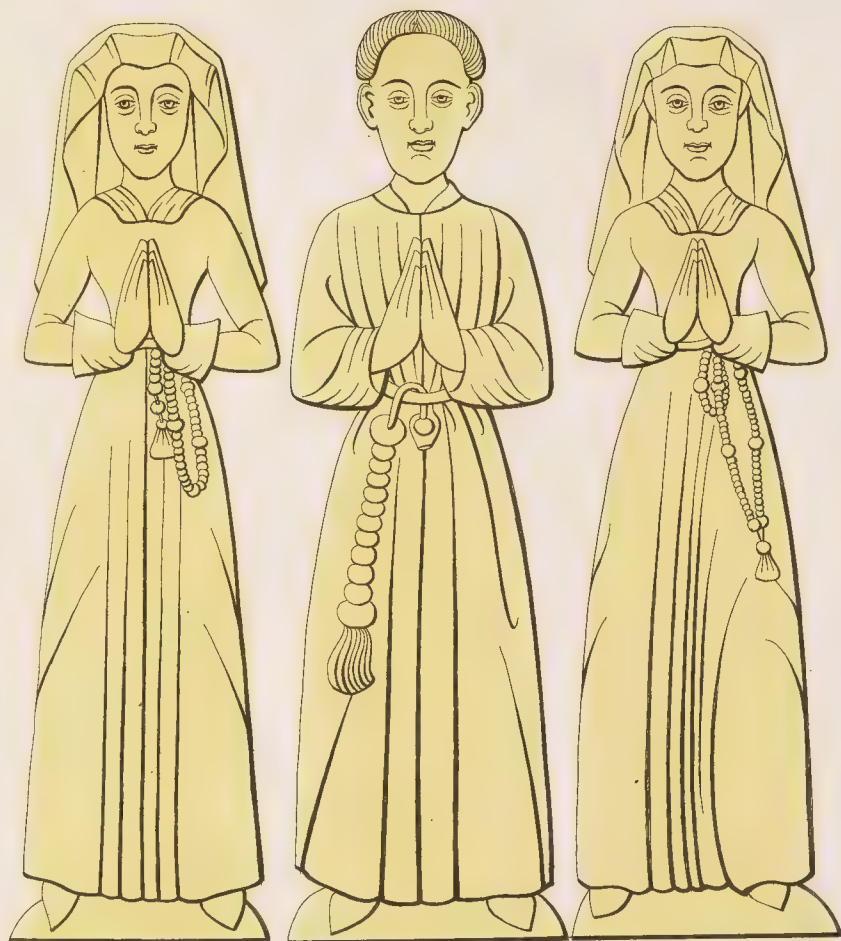
BRASS, AT EAST TUDENHAM, 1495.

Blomefield, *x.* 262.

The singular variety of the veil head-dress in the case of these two females, and their being probably in the costume common to the wives of country gentlemen, have led to the engraving this monument, though there are no means of ascertaining whom

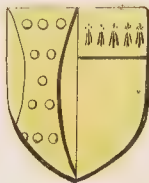
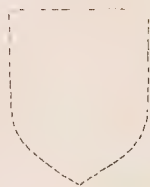


at Bp's in North Creek Ch. Hough

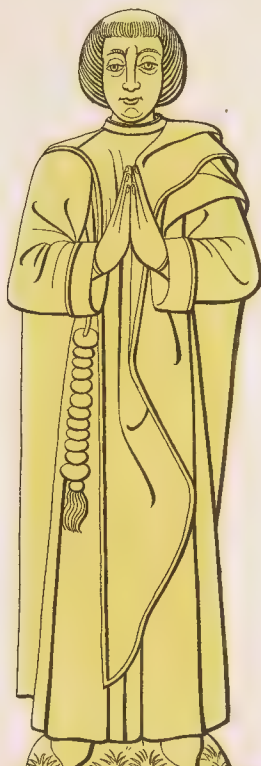


A. Prof. in East Tuddenham Church Norfolk

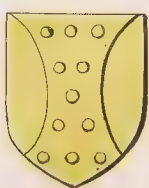
Drawn Etched & Published by J. S. Colman Yarmouth 1815.



Orate p̄ aīāb: henria Spelman
Suntat No: 7 Ele vris et q̄ obit



ap̄tis ac Recordatoris
die septem a dñi q̄ cor h̄m̄i

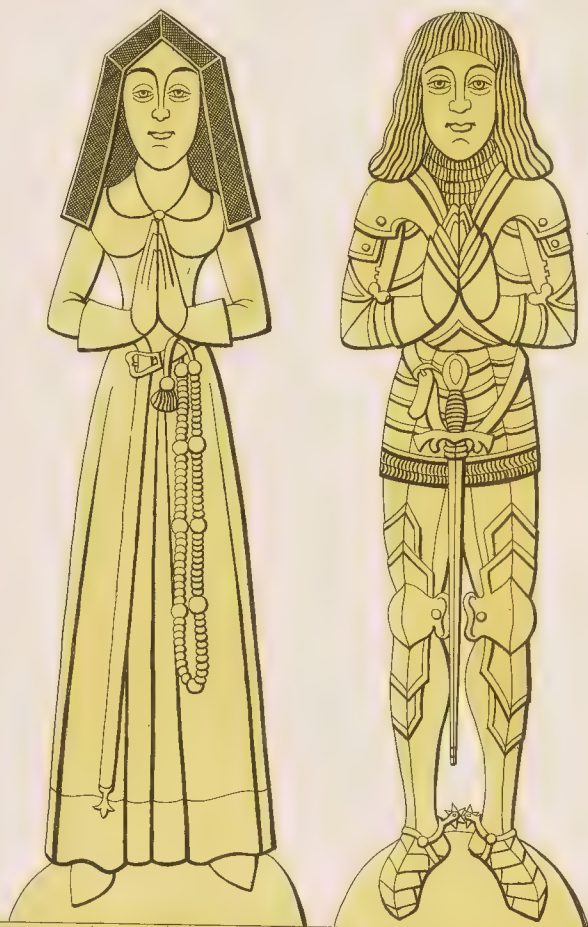


Henry Spelman Esq^r & Wife, Warburgh Ch^h.
drawn Etched & published by J. J. Costman, Gay 1896



Præter eia flecti perker Amigi q obit xix die
marchi A dñi m cccc lxxxvi cu' aie ppiciet de ame.

Nicholas Parker Esquire. Honing Ch Norfolk
Drawn Etched & Published by J. P. Colman. Portsmouth 1815



Morte p. aiaib. Ricardi Rulle amigi et Thomasine
 vris sue qui quidem Ricardus obiit septio die Mēli^e
 Maii Anno dñi Millesimo CCC. Nonagesimo vij.º

Richard Pysole Esquire & Thomasine his Wife
 Great Cressingham Church Nos.⁶
 Drawn Etched & Published by J. P. Colman Farnmouth 1815

it was designed to commemorate : even in Blomefield's time the inscription was reaved. In Gough, ii. 332, is the only instance of a similar head-dress, where it is dated 1504. The short hair in our example will hardly allow us to place it so late.

PLATE XLIII.

HENRY SPELMAN AND WIFE, AT NARBURGH, 1496.

Blomefield's Norf. vi. 161. Weever's Monuments, 820.

This is one of a family for a long time lords of Narburgh, many members of which were in public situations in the law. The present person was recorder of Norwich, and is here represented in his gown, which much resembled the gown formerly worn by the mayor, wanting only the buttons on the right shoulder. He married Ela, daughter of William de Narburgh, whose arms are impaled with his.

[His first wife was Christian, daughter and coheirress of Thomas Manning, Esq. The arms of Spelman were Sable, platée, between two flaunches argent. Manning, Azure and gules quarterly, over all a cross patonce between three trefoils slipped, or. Narburgh, Gules, a chief ermine. A. W.]

PLATE XLIV.

NICHOLAS PARKER, AT HONING, 1496.

Blomefield's Norf. xi. 46.

Nicholas Parker, Esq. appears to have been connected with some of the first families in the county ; for Blomefield says, that on his stone were the arms of Boys, Erpingham, Repps, and Gyvingham : none of them however remain ; nor is there any notice of him in the short account which Parkin gives of the parish of Honing.

PLATE XLV.

RICHARD RYSLE, ESQ. AND WIFE, AT GREAT CRESSINGHAM, 1497.

Blomefield's Norf. vi. 100.

Another of the many persons, of whom nothing is known but what the inscription informs us.

PLATE XLVI.

THOMAS HEVENYNGHAM AND WIFE, AT KETERINGHAM, 1499.

Blomefield's *Norf.* v. 92. Gough's *Sepulch. Monum.* ii. 312.

This Thomas Hevenyngham was a great favourite with Humphrey, Duke of Gloucester, who settled on him an annuity of ten pounds out of the manor of Rothing-Berners, Essex. He married Anne, daughter of Sir Henry Grey, by whom he became possessed of the manor of Keteringham, and who, by the will of Sir Henry, 1492, compared with her epitaph, appears to have been Lady Grey's daughter by a former husband, Thomas Yerde. He has on his tabard his arms, Quarterly or and gules, in a bordure engrailed sable nine escallops argent. His lady has her husband's arms on her mantle, and on her kirtle a chevron between three water-bougets: they are faithfully represented on the plate. Between them are two shields: on the upper are Hevenyngham quartering Or, semée of fleurs de lys, Redisham; and on the other, Or, three torteaux with a label of three points azure, Courtenay; impaling Or, within a bordure engrailed gules, three Catharine-wheels sable.

PLATE XLVII.

SIR ROGER LE STRANGE, AT HUNSTANTON, 1506.

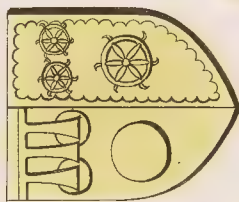
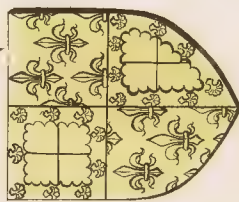
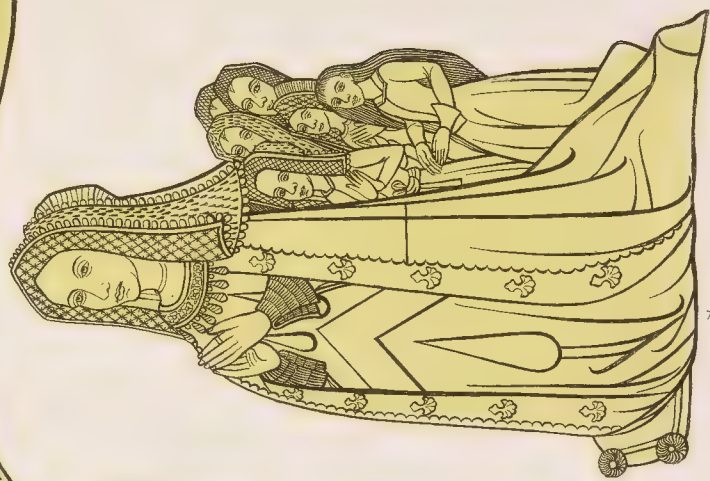
Blomefield's *Norf.* x. 114. 325. Gough's *Sepulch. Monum.* ii. 296. Weaver's *Monuments*, 822.

In the centre of the chancel at Hunstanton, on an altar tomb, is this brass, to the memory of Sir Roger le Strange, and his ancestors from John le Strange in the reign of Henry III. The attitude of the knight, with his expanded and uplifted hands, is singular, may I not also say singularly inelegant, and it is to be regretted, that our county did not produce an artist of better taste and capability to execute a monument, on which no common labour and expense have been bestowed.* For the history and pedigree of this ancient family I refer my readers to Blomefield, who has been particular in his account of it, merely observing, that the person before us married Amy, daughter of Sir Henry Heydon, of Baconsthorp, who survived him four years, and was buried by her husband. On the knight's surcoat are Le Strange, Vernon, Walkefare, Morieux, Pyke, Rushbroke, Camoys, and At the bottom is "Remembyr Le-strawnge," over which are words not perfectly legible, but are, as given by Blomefield, "Remembrer a moi." At the upper corner remains a shield of Le Strange quartering Heydon, and at the foot another quartering Morieux.

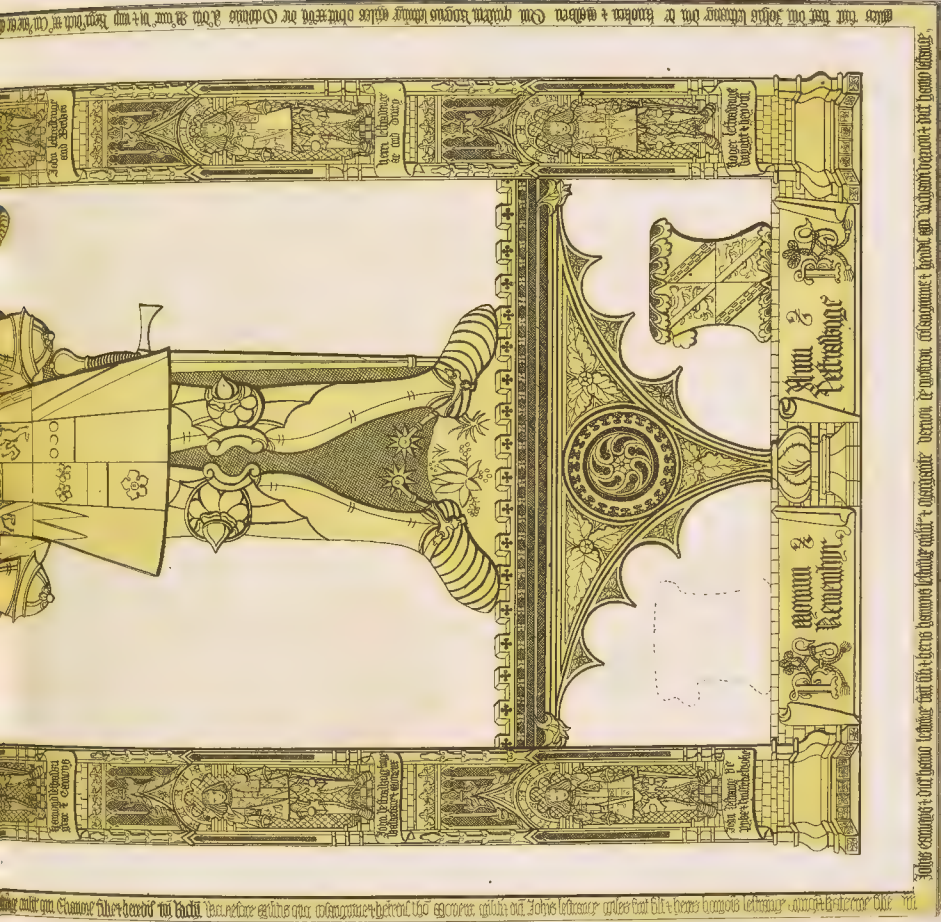
* There is another curious point, the outstretched legs, an attitude in which Henry VIII. was always painted, and this arose from the conceit of the day to take up as much ground as possible, and in such manner the Pope's guards are, or were till very lately, always drawn up.—S. R. M.

Dei p[er] sua Anne n[ost]ra d[omi]ni Thome Henricum
 filius & heres Thome n[ost]re annu[m] que obiit
 anno d[omi]ni M^oCC^oXLIIII in die p[ro]p[ri]e an[no].

Dei p[er] sua Thome Henricum annu[m] filius & heres
 Johis annu[m] n[ost]re annu[m] que obiit d[omi]ni
 anno d[omi]ni M^oCC^oXLIIII in die p[ro]p[ri]e an[no].



Thos. Revenhingham Esq^r Ann his Wife and family. Revenhingham Ch. Norfolk.
 From. Edited & Published by J. S. Cotton Esq^r 1816.



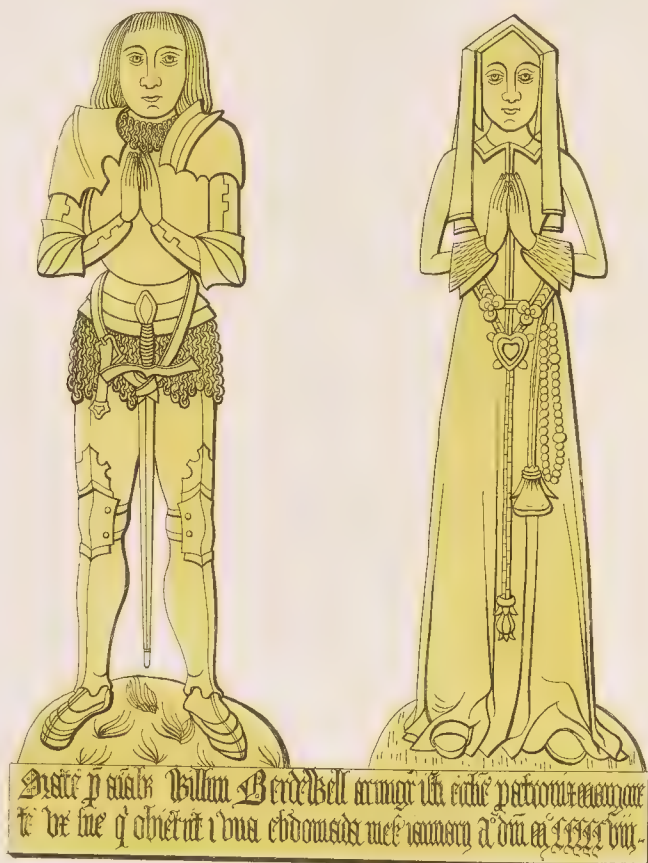
11 Effigy to the memory of the De Strange family Monks of the Church of St. Peter



Obit pro nobis William Eyre armiger legis p[er]iti quondam domus iudicis p[er]iti domini
 regis de quire p[ro]p[ri]o domo uolce et Romilce et Elizabeth uxoris eius domus filiam
 Bernardon nobis qui quondam William obiit xxv die mensis octobris An. 15.
 et dicta Elizabeth obiit die mensis anno domini 15 quondam armiger de

William Eyre. Great Cressingham Church Norfolk

Engraved & Published by T. S. Colman, Lond. 1876



one |—————| foot

A Brass in West-Herling Church Norfolk

Drawn Etched & Published by J. P. Colman 1815.



hic uacet venerabilis vir Ioh̃es Blen-
henſet Armg̃ q̃ ob̃i uelimo in die
m̃et̃ uoñeb̃ a dĩ ei ṽs cũ ſc̃e p̃p̃iet̃ de



A Brass in Frense Church, Norfolk.

Drawn, Etched & Published by T. F. Lehman Jun^r 1815.

PLATE XLVIII.

WILLIAM EYRE, AT GREAT CRESSINGHAM, 1507.

Blomefield's Norf. vi. 100.

This brass is curious, as showing the dress of a country gentleman and magistrate in the time of Henry VII. His gown, lined with fur, is fastened by a girdle, from which depends his letter-case: on his breast are embroidered the letters *W^hE*, common at that time with all orders of men; the lawyer as well as the priest frequently wearing them on his robe, and the soldier enamelling his sword and helmet with the name of the "Prince of Peace." At his head are two shields; the first bearing the arms of Eyre, of Buckinghamshire, Azure, a chevron argent between three rye-ears or. These rye-ears, according to Blomefield, have on the monument the appearance of fleurs de lys. The others shield has Eyre impaling Bernardiston, of which family he had married a daughter.

PLATE XLIX.

WILLIAM BERDWELL, ESQ. AND WIFE, AT WEST HERLING, 1508.

Blomefield's Norf. i. 304.

This monument to the memory of William, the son of William and Elizabeth Berdwell, whose brass is given under the date 1490, is only so far interesting as it shows the slight alteration which had taken place in the dresses of one generation. He, however, is remarkable among the military figures of his day, in having neither spurs nor tassets of plate. They died, leaving five sons and four daughters. The eldest, Robert, succeeded to the estate, and with him ended the name of Berdwell, in West Herling, where the family had been lords of the manor nearly three hundred and fifty years.

PLATE L.

JOHN BLENERHASSET, AT FRENSE, 1510.

Blomefield's Norf. i. 144.

The ancient family of Blenerhasset took its name from Blenerseta, or Blenerhasset, in Cumberland, where the eldest branch continued a long time. Ralph, father of him in whose memory this monument was placed, was the first who settled in Frense, which lordship he obtained by marrying Joan, heiress of the family of Lowdham, its former possessors. She survived him twenty-six years, and died at the age of ninety-

seven. John, her son and heir, died in 1510, having, by the age of eighty-seven years, obtained the epithet of "venerable" ascribed to him in his epitaph. He had two wives; Jane, daughter of Thomas Heigham, and another Jane, daughter of Sir Thomas Tindall. He left Thomas, whose brass we have given under the date 1531, his son and heir by the first wife. There were four shields on his stone: first, Blenerhasset quartering Lowdham and Orton; second, Lowthe impaling Heigham; the third is reaved; the fourth, as the first. (Vid. brass of Sir Thomas Blenerhasset, 1531.)

[The centre tuille appended to the last tace of this armour appears only in few instances, and preceded the codpiece, which is seen in Plate LXXV. S. R. M.]

PLATE LI.

ANN, WIFE OF THOMAS ASTELEY, AT BLICKLING, 1512.

Blomefield's *Norf.* vi. 405. Gough's *Sepulch. Monum.* ii. 309.

This brass, to the memory of the second wife of Thomas Asteley, is mentioned by Gough, because of the twin infants in swaddling-clothes represented in her arms: the lady having died after the birth of these children. On this account it is singular, but remarkable on no other.

PLATE LII.

MARGARET PETTWODE, IN ST. CLEMENT'S, NORWICH, 1514.

Blomefield's *Norf.* iv. 455.

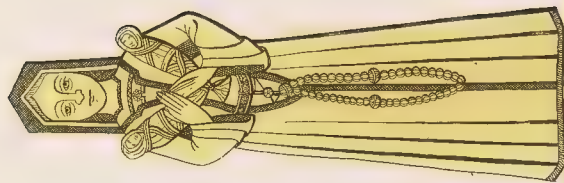
Of this person nothing is known: the brass, however, is valuable for the light it throws on the pedimental head-dress, for the girdle, and for the bag attached to it, corresponding so closely with the reticule carried by the females of our own time. The inscription also is singular in the manner in which it joins the suffrages of the saints with the merits of the Saviour.

PLATE LIII.

JOAN BRAHAM, AT FRENSE, 1519.

Blomefield's *Norf.* i. 145.

This effigy of a widow in the hood and barbe, and mantle of mourning, is somehow in Blomefield converted into the effigy of a woman in her winding-sheet, telling her beads. Beneath are Braham, with a crescent, and Reydon. The family is connected by marriage with Blenerhasset, as the arms are found on the stone of Sir Thomas, 1531.



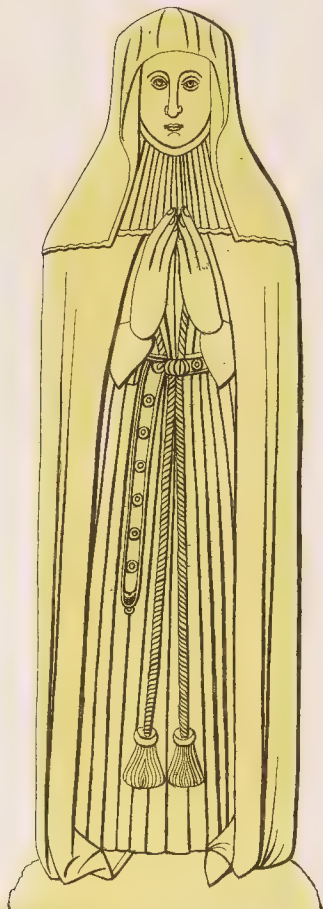
spate p̄cia Anne awoide de^o fde Thos^o Astley de melton Comtable S
 Armg que in die sa Agasti^o mis mactua extenuella ad paria p̄p̄ et
 post partendi p̄m̄a subito ingrauit ad dum a q^o temp̄issimū u^o p̄p̄.

Ann, Wife of Thos^o Astley Esq^r Blacking Ch Nor^s
 From Enslava & Insulted by J. J. Cotton & Yarnall 1815

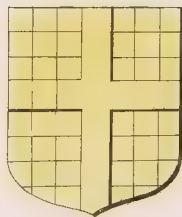
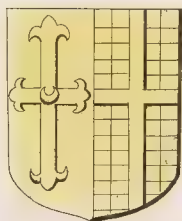
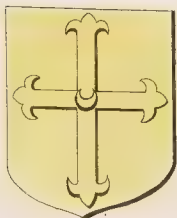
Sub marmore isto in tumulo terrae corpus sacet compositibile
Margarete piosore diuini que obiit xxi die mēsis septēbris
Anno m^o 1555 cum ea p^{ri}mi passionis merita
fuerint in p^{ri}ma elata inter aliam iⁿ eam sit sociata Amen

One foot

St. Clements Church Norwich
Drawn Etched & Published by J. P. Colman Jan^y 1815.



hic iacet tumulata dñā Johanna Braham vidua ac den dñsto
 obiit dñm Johis Braham Annaen quē obiit xvi die Novēbris
 A dñm miliaio 1551 xij annis ore p̄dictur dñs amē.



Frense Church Norfolk.
Vol. 9. Drawn, Etched & Published by J. P. Colman 1844.



Placit p aia margarete Mundford quondam domus
 Francis Mundford Arangi que obiit xvi die mensis
 martii Anno dni m 2222 et in aie ppietue deus

Margaret the wife of Francis Mundeford Esquire. Felwell Ch. North

and published in

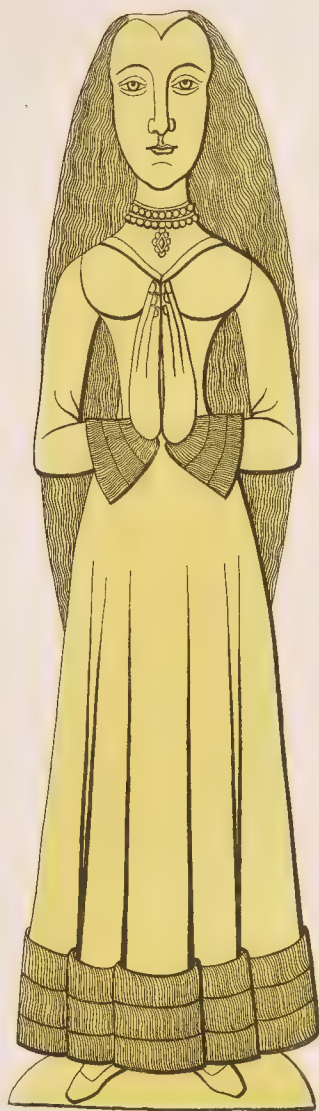


William de Grey Esq^r and family

From Stoked & published by T.



Jacobus
 in Merton Church Norfolk
 1600 1600 1600



A ————— Inches ————— A

Felbrigg Church Norfolk.
Drawn, Etched & Published by J. S. Colman
Jan. 5. 1845.

PLATE LIV.

MARGARET MUNDFORD, AT FELTWELL, 1520.

Blomefield's *Norf.* ii. 196.

The Mundfords of Feltwell were a younger branch of the family of Hockwold. Their pedigree is given by Blomefield, whence we learn, that Margaret, in whose memory this memorial was placed, was daughter of Thomas Thorseby, Esq. of Lynn, and became the wife of Francis Mundford, who survived her eighteen years. Her girdle has two appendages besides her beads—probably her purse and pocket. The arms of Mundford were, *Argent, three fleurs de lys gules.*

PLATE LV.

WILLIAM DE GREY, ESQ. AT MERTON, 1520.

Blomefield's *Norf.* ii. 304.

Of the family of De Grey, one of the most ancient, not only in the county, but in the kingdom, an account is given by Blomefield in the place above quoted. I should be glad if I could gain from that source the inscription belonging to this brass, but even in his time it was torn off. In the middle, over the knight's helmet, which is represented with the visor up, is De Grey impaling Baynard. Opposite to him kneels Mary Bedingfield, his first wife; and over her daughters' heads, the same impaling Bedingfield, quartering Tudenham. Behind her is Grace Teye, his second wife, and again De Grey and Baynard quarterly, impaling Teye of Essex. The colours are represented on the plate. Little is to be said for the execution of this monument, and still less for the mode then used of dressing or undressing the girl's hair. I have however been induced to give another example of it, a front view, from Felbrigge, which will be found in the following plate.

PLATE LVI.

BRASS AT FELBRIGGE, 1520.

No notice whatever is taken by Blomefield of this brass, nor is there any thing to point out to whom it belongs.

PLATE LVII.

BRASS IN SAINT EDMUND'S, NORWICH, 1520.

Whom this brass represents I have no means of ascertaining, as the whole is now gone, and, like the preceding, it is not even mentioned by Blomefield. For the sake of the head-dress, and particularly of the tippet, it is worth preserving, and it is the first example of the long train fastened up to the girdle behind. I have placed it about 1520, to which date the general character of the dress seems to point.

PLATE LVIII.

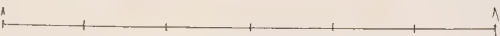
JOHN TERRI AND WIFE, IN ST. JOHN'S MADDERMARKET, NORWICH, 1524.

Blomefield's *Norf.* iv. 291.

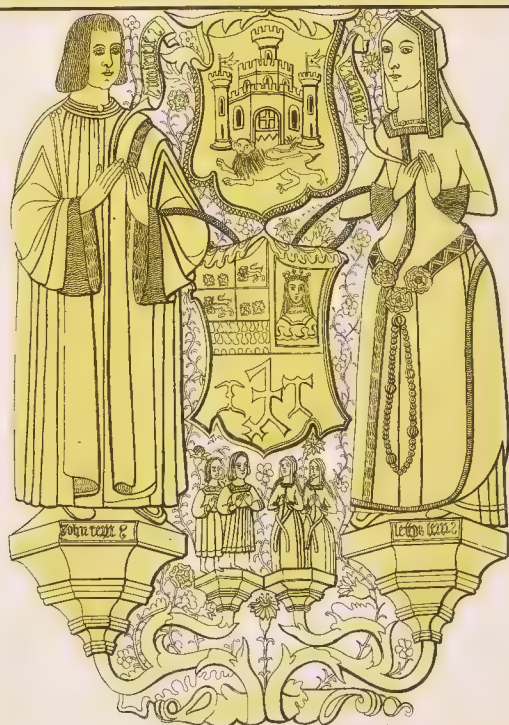
The parish of St. John in Maddermarket appears to have been at one time the wealthiest and most respectable in Norwich. The palace of the Duke of Norfolk was there, and the church contains many expensive memorials of the former inhabitants. On the south side the altar is the beautiful monument of John Terri and family, exhibiting design and execution superior to those of any contemporary brasses. The whole inscription is relieved, and not engraven, and bears testimony to the munificence of the Norwich merchant. Here are no exhibitions of family pride—no arms except those of the City and of the Mercers' Company, with the mark of John Terri; but here is recorded a gift of four hundred pounds, for the benefit of those in need.

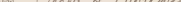
[The heraldic decorations of this brass may deserve some notice, because they occur in several other plates in this work, and because it is curious to observe that the wealthy merchant, who apparently was not armiger, seems to have delighted in such armorial distinctions as he might rightfully claim. Between the figures are the ancient arms of Norwich, Gules, a castle triple-towered argent, in base a lion of England: and below a scutcheon, composed of the initials and mark, or monogram of John Terri, with the arms in chief, 1st of the company of Merchant Adventurers, or Hambrough merchants, incorporated 24 Edw. I. 1296, Barry nebulée of six argent and azure, a chief quarterly gules and or, on the 1st and 4th quarters a lion passant guardant or, on the 2nd and 3rd two roses gules, barbed vert; 2nd, the arms of the Mercers' Company, incorporated 17 Ric. II. 1394, Gules, a demi-virgin, her hair dishevelled, vested, and crowned or, wreathed about the brows with roses, and issuing from an orle of clouds proper. John Terri was mayor of Norwich 1523. See Blomefield, iii. 195. A. W.]



Inches 

A. Brags St. Edmunds, Norwich.
 Drawn, Etched & Published by J. L. Colman Gay 1895



Scale  Inches
St John's Maddermarket Ch. Norwich.
 Drawn & Engraved by J. S. Colman Jan^y 1805.





Of you I pray for the Soule of John Clark late Almoner
 & Bysop of Exeter who dyed the xxijth day of
 of Exeter present tyme on a wednesday the xxijth day of
 the xxijth day of our lord God in the year of our lord God
 of the blessed Trinity & Agnes his wife for all his friends souls



John Clark Mayor St Andrews in Norwich

1547

PLATE LIX.

JOHN MARSHAM AND WIFE, IN ST. JOHN'S MADDERMARKE,
NORWICH, 1525.Blomefield's *Norf.* iv. 290.

John Marsham was ancestor of the Marshams, of Stratton-Strawless, and bore Argent, crusuly fitché sable, a lion passant gules between two bendlets azure, each charged with three crosslets or. His wife's arms were, Gules, a fess between three hedge-hogs argent. The latter coat remains on his stone; but the former is reaved, as is the inscription, which was—

“ Charitable Pepyl that shall loke upon this ston,
Have John Marsham in remembrance of your charite :
Mayer of this Cyte sumtyme was his person,
And the xiii. day of May then departed he,
And A° M° vc and xxv. Christ yeres anointed,
For Eliz. his wife, of your charite pray,
That in the Feyth Catholick from this world departed,
In the yer of Christ M° vc
Ye shall not lose your charitable devocion,
XII. Cardinals have granted you xii. dayes of Pardon.”

This inscription, however, not suiting exactly with the latter part of Henry the Eighth's reign, the plate was turned, and the other side inscribed—“ Of your Charyte pray for the soules of John Marsham, sometyme Maire of this cittie of Norwiche, and Elizabeth his wyffe; whiche John deceased the xiii. day of May, in the yere of our Lord God M° v° xxv. on whose soules, and all Christen soules, Jesu have mercy. Amen.”

PLATE LX.

JOHN CLARK, IN ST. ANDREW'S, NORWICH, 1527.

Blomefield's *Norf.* iv. 307.

A very singular example of a mayor in his robes. He was sheriff in 1507, and mayor in 1515 and 1520.

[His hair is represented lank, and uncurred, on each side of his face; and under the inscription are his merchant's mark, and the arms of the Merchants Adventurers and Mercers' Company. The figure of Clark was not mentioned by Blomefield, probably from being, as it now is, kept with some others in the vestry chest. *Gen. Hist. of Norf.* ii. 1177.]

PLATE LXI.

EDWARD WHYTE AND WIFE, AT SHOTTISHAM, 1528.

Blomefield's *Norf.* v. 505.

This brass is curious, both as being the first example where the upper sleeve of the lady is thrown back, and discovers a slashed tight sleeve underneath, with a modern ruffle, and also as representing a lawyer in complete armour.* He was a counsellor in London, and died, together with his wife, of the sweating sickness. By his will, dated June 17th, 1521, he bequeathed a legacy to the poor for undeserved fees. His arms were Gules, a chevron between three boar's heads couped within a bordure engrailed argent. He married Elizabeth, daughter of Thomas Froxmere, of Baconsthorp, and died possessed of many manors in this county.

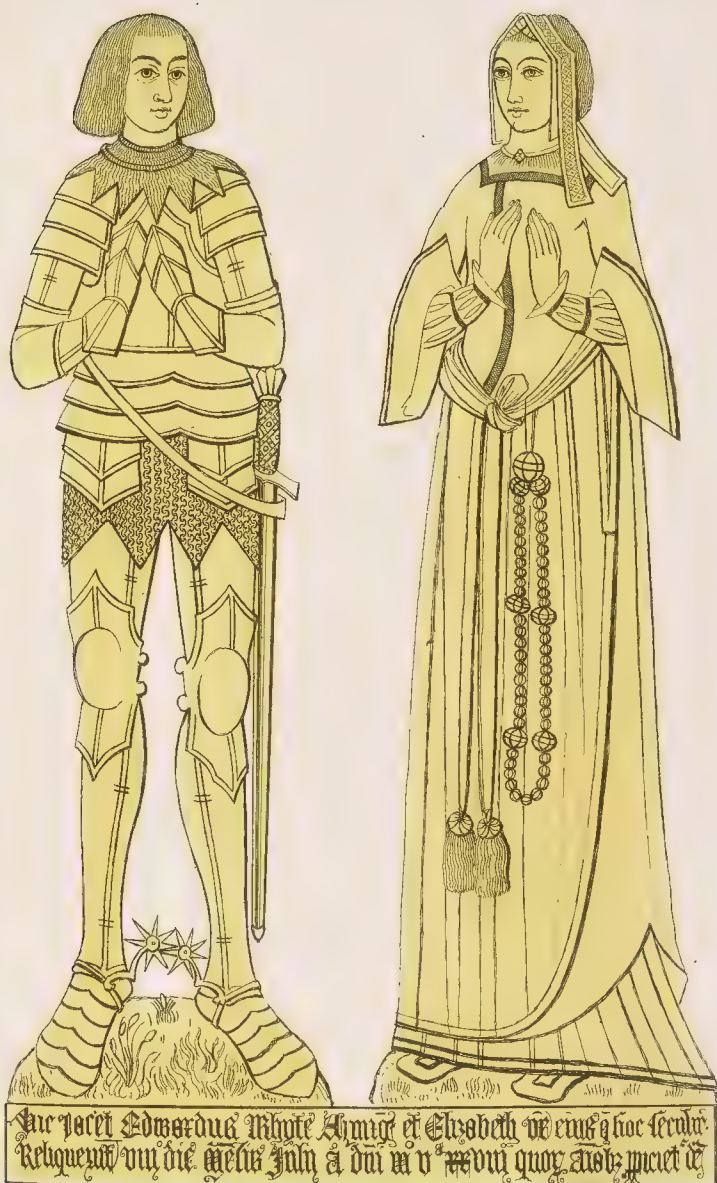
PLATE LXII.

SIR ROBERT CLERE, AT ORMESBY, 1529.

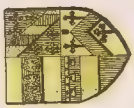
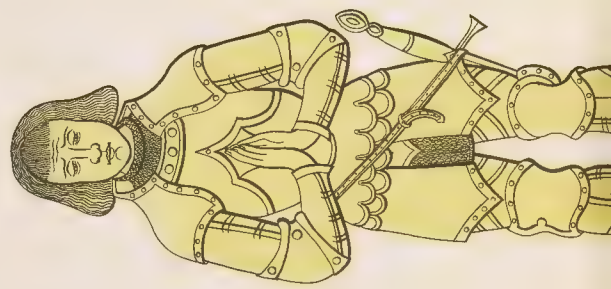
Blomefield's *Norf.* vi. 393, and xi. 240.

In the former of the above references, Blomefield gives the history of the family of Clere, or Clere-Mont, of which, Robert, who was buried under this monument, was the fourteenth in descent. He was a man of great wealth and character, was sheriff of Norfolk, and attended the queen of Henry VIII. at the interview between that monarch and the French king. He first married Anne, daughter of Sir William Hopton, and, at her death, Alice, daughter of Sir William Boleyn. They both were buried in Ormesby Church, and the monument of the second is given under the date 1538. Between each word of the inscription, which is in an ornamented Roman character, peculiar to that time, is a shield of arms, showing the alliances of the family. Above the knight's head, on the dexter side, 1. Clere, Argent, on a fess azure three eagles displayed or. 2. Ormesby, Gules, a bend componé or and azure, between six crosslets argent. 3. Snecke, Gules, a fess or, in chief a label of three points ermine. 4. Westless, Argent, a chevron between three crosslets fitché and five billets sable. On the opposite side, Clere quartering Uvedale or Udale or Dovedale, Argent, a cross moline gules, impales Boleyn, Argent, a chevron gules between three bull's heads couped sable. With the inscription, among some others, are, 1. Clere. 2. Uvedale. 3. Patole, Or, three spears' heads sable. 4. Snecke. 5. Rees, Gules, a chevron ermine between three fleurs de lys or. 6. Boleyn. 7. Hopton, Argent, a chevron azure, and a file of three points ermine. 12. Wychingham, Ermine, on a chief sable three crosslets patée or.

* He wears the *tuillettes*, i. e. *tuiles* formed of overlapping pieces. S. R. M.

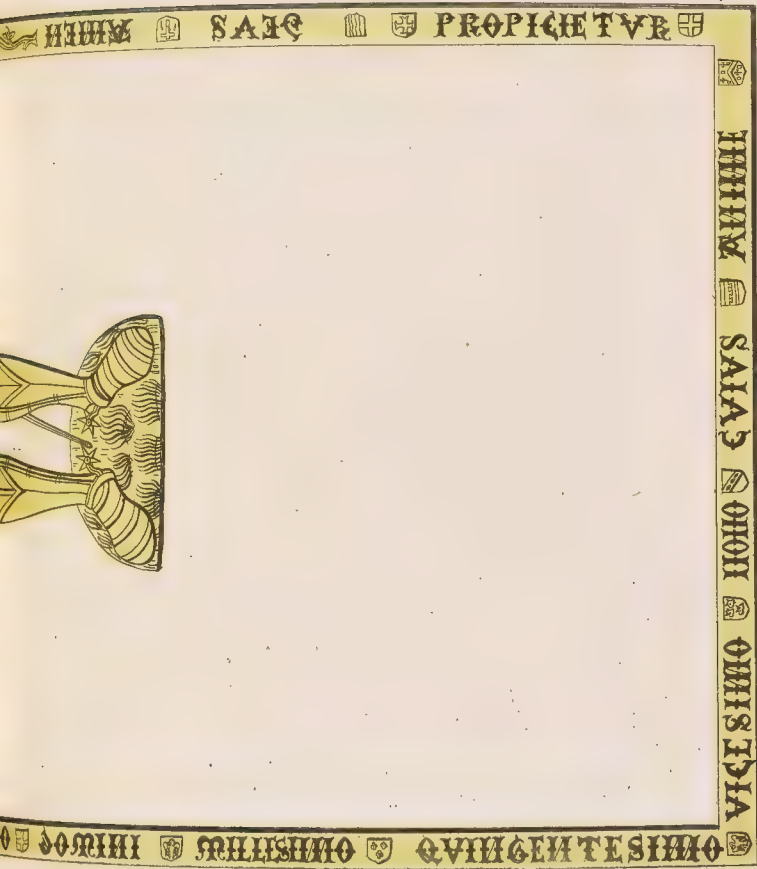


Edward Whyte & Wife, at Shottisham Ch. Norfolk
Drawn Etched & Published. 1844. by J. S. Colman.



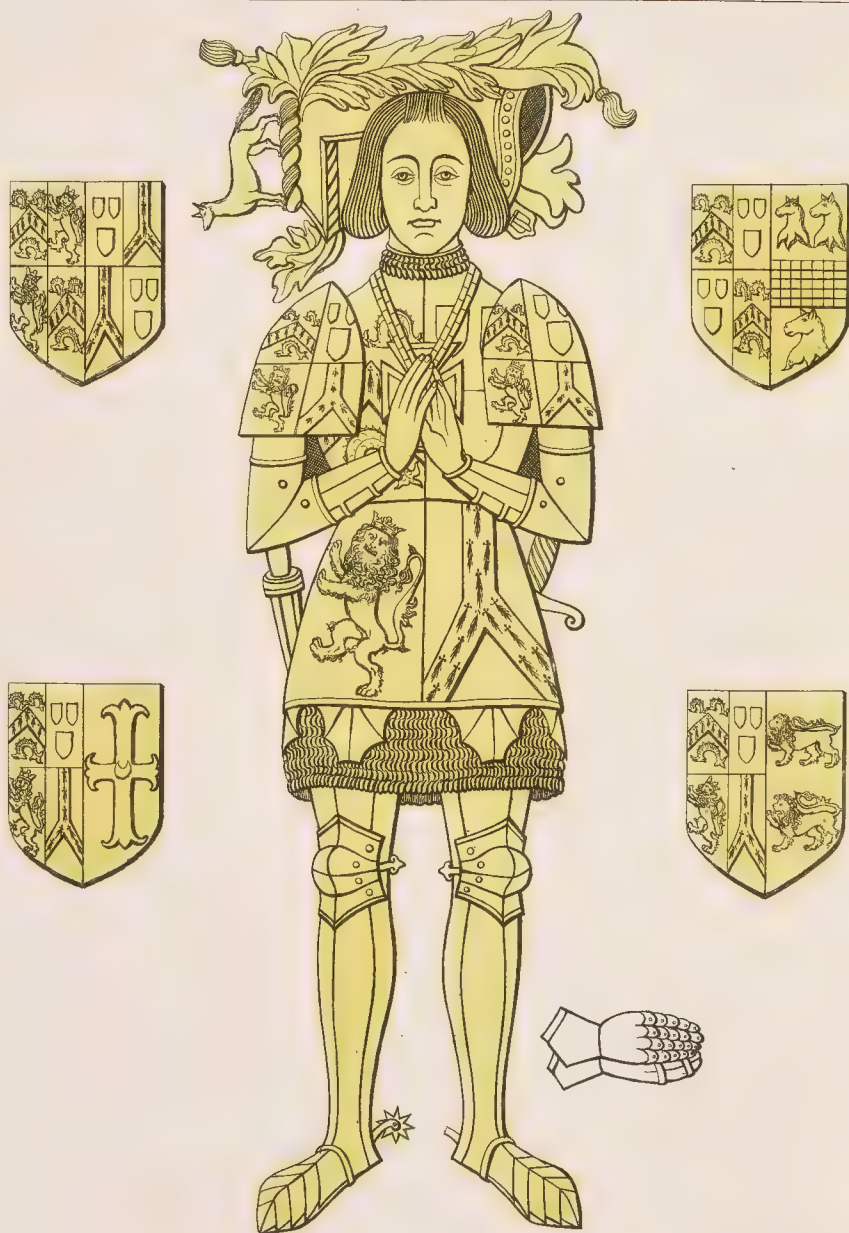
OPATE PROXIM ROBERTI CIERE MILITIS

QUI OBIT DECIMO DIE MEHENSIS AVGVSTI ANNI



A 1 2 per

Sir Robert Clere, Armesby Church Norfolk.
from 1540 to 1541



Sir Thomas Blenerghast Knt Trease Ch Norfke
 Draw Engr'd & Published by J. S. Colman Sav^y 1816

13. Martel, Gules, three hammers (or martels) or. 14. Clare, Or, three chevronels gules.
 21. Gimmingham, Argent, three mascles between two bendlets sable. 23. Westless.
 26. Molyns, Paly-wavy of six, or and gules. And in the last shield the emblems of the crucifixion.

PLATE LXIII.

SIR THOMAS BLENERHASSET, AT FRENSE, 1531.

Blomefield's *Norf.* i. 142.

Sir Thomas was son of the venerable John, given under the date 1510, and died at the age of seventy. He has on his surcoat Blenerhasset quartering Lowdham, Orton, and Keldon; and the same shield, at the lower dextral corner, impales Braham, Sable, a cross flory or; and, at the opposite corner, impales two lions passant: at the upper sinister corner, Blenerhasset and Lowdham, quarterly, impale Heigham, Sable, a fess checqué or and azure, between three horse's heads erased argent. Upon his breast he wears a cross patée, perhaps the cross of St. Mary, of Italy. His gauntlets are represented as lying on the stone at his feet, and conveniently show us the back and method of jointing the fingers, by riveting little plates of steel to buff leather, while the uplifted hands of Sir Roger le Strange, 1506, have shown us how they were fastened on the hands. His pointed toes and sharp heels were uncommon at this time, when round toes were generally worn. The inscription, as copied from Blomefield, was "Here lyeth Sir Thomas Blenerhassette, knyght, which decessyd the xvii. day of June, the yere of our Lorde M. cccc. xxxi. and xxiii. yere of the reigne of our Soveraygne lord king Henry the viiith, whoes soule God pardon." To this I have added the monument of Mary Bacon, the daughter of George, his eldest son. She married Thomas Culpepper, Esq. and, after his death, became the wife of Francis Bacon, Esq. and died in 1587. Under the crest, which was on a wreath argent and gules, a fox sejant gules, is a lozenge, containing, 1. Blenerhasset, Gules, a chevron ermine between three dolphins embowed argent. 2. Lowdham, Argent, three escucheons sable. 3. Keldon, Gules, a pall reversed ermine. 4. Orton, Argent, a lion rampant gardant vert, crowned or. 5. Skelton, Azure, on a fess between three fleurs de lys or, a crescent sable. 6. Duke, Azure, a fess ermine, between three martlets argent. 7. Three pelicans vulning themselves. 8. Fretty. 9. Lowthe, Sable, a lion rampant or, armed gules. At the upper dexter corner of the stone, Culpeper, Argent, a bend engrailed gules, quartering a chevron between eleven martlets, 3, 2, 1, 2, 3, impales the middle shield; and at the sinister corner, Bacon does the same.

PLATE LXIV.

AMFELICIA TINDALE, AT HOCKWOLD, 1532.

Blomefield's *Norf.* ii. 185. Gough's *Sepulch. Monum.* ii. 310. pl. xxxvii.

Gough gives this brass as a memorial of one of the Mundfords, and seems to blame Blomefield for not having described it, and for saying that the monuments of that family were all despoiled, excepting the one which I have figured. Blomefield, however, has mentioned this brass, and has attributed it to the rightful owner, Amfelicia, the wife of Sir John Tindale. Part of the inscription was gone in his time, but the rest he gives thus, "Obitus Amfelicie Tendall decimo octavo die mensis Januar. An. Dni. millessimo ccccc. xxxii." This figure is interesting in itself for its decided character of date in the cuffs and short gown, short in front, for there yet remained a long train behind; but more so, inasmuch as it is connected in history with Sir Simon Felbrigge, 1413. Sir William Tindale, knighted at the creation of Arthur Prince of Wales, was declared heir of the kingdom of Bohemia, in the right of Margaret his great-grandmother, niece of the king of Bohemia, and wife of Sir Simon Felbrigge, whose daughter and heiress, Alana, was married to Sir William Tindale, of Redenhale, in this county, grandfather of the first-mentioned Sir William. John, who was created knight of the Bath at the coronation of Anne Boleyn, married Amfelicia, daughter of Sir Humphry Coningsby, one of the justices of the Common Pleas. He survived his wife about three years.

PLATE LXV.

ROBERT GOODWYN AND WIFE, AT NECTON, 1532.

Blomefield's *Norf.* vi. 50.

This brass is described in the place just quoted, but no account is given of the person in whose memory it was placed. Referring to the late examples of civic costume, we see the sleeve of the robe slit on the upper side, but this is the first instance in which the arm is passed through the slit, while the sleeve itself hangs down.

PLATE LXVI.

ALICIA, WIDOW OF SIR ROBERT CLERE, AT ORMESBY, 1538.

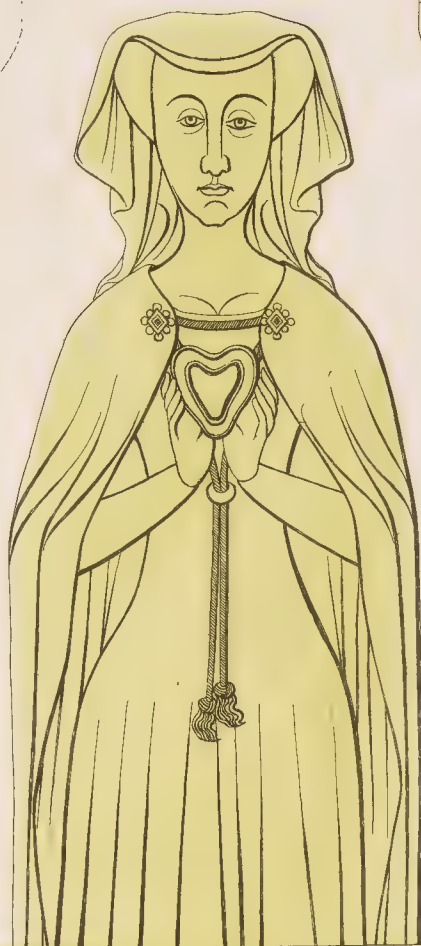
Blomefield's *Norf.* vi. 393, and xi. 240.

Alicia, daughter of Sir William Boleyn, of Blickling, was second wife of Sir Robert Clere, whose brass has been given under 1529. She has in her hands a heart,

a Brass in Hockwold Church Norfolk.

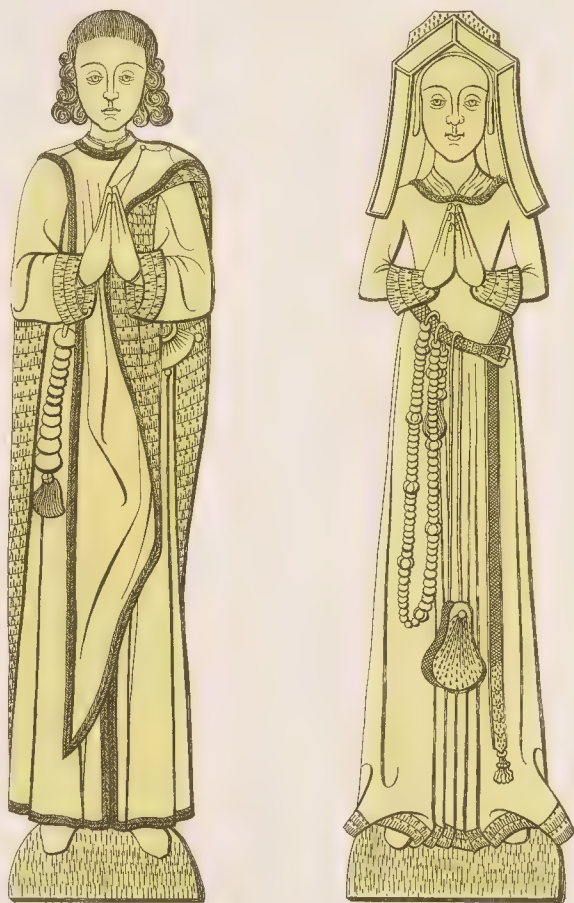
Drawn Etched & Published by J.S. Cotman F.R.S. 1815

*A Bells in Peckon Church, Norfolk.
Drawn, Etched & Published by J. S. Colman.*



Date p anabz dnmme Alice Cler uny.
 deor Robt Cler militis filie Willm
 Bolyn militis que obi die menis novemb m^o cccc^o lxxviii.

Alice Cler. Ormesby Church. Norfolk.
 Drawn, Etched & Published by J. P. Colman. Jan^y 1846.



↑ ————— ↑ one foot

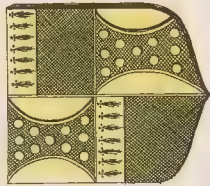
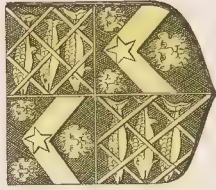
*A Brack for Will^m Layzer Mayor in 1537. St Andrews Ch
Norwich*

Drawn, Etched & Published by J J Colman Farnmouth. 1845



Here Erasmus Paston and Mary his Wife enclosed are in Claye
Whiche is the Kettinge place of fleache untill the latter daye
Of Somers tye and Daughters. None the lyde them parents made
Bye cruel death did worke his cruel spere or tokell wth dnt fade . S .

Erasmus Paston & Mary his Wife Paston Church Norf.
In the 11th Decem. 1571. and by the Church of St. Peter. 1576



have under both hands the names of John Spelman knight & Scapman Justice
of the King bench & Jane Bishopp his wife which had an Sonnes & an daughter
of these bodys neither then neither the which & John desired the next day of
the 6 day of November the year of our Lord 1540 in an which court the name of

For John Spelman and Elizabeth his wife Northburgh Ch. W.
Drawn by the order of the Public School for J. S. Chasman. York 1876

"the dear heart of Jesus." Looking at this figure, and comparing it with that of the lady of Sir Bryan Stapleton, 1428, one is tempted to think that here is a special instance of parsimony, and that this brass had been placed a century before, as a memorial of some other female, in one of those monasteries which were suppressed and legally plundered this very year.

PLATE LXVII.

WILLIAM LAYER AND WIFE, IN ST. ANDREW'S, NORWICH, 1538.

Blomefield's *Norf.* iv. 314.

"Within the altar-rails of St. Andrew's Church, in Norwich, is a stone, disrobed of its inscription, with the effigies of a mayor and his wife, with their mark, which shows me that it lies over William Layer, who was mayor in 1537." These effigies yet remain, and are the subject of this plate; but the mark is gone, and I have only to submit to what Blomefield has written, though I do it with reluctance, for the dresses of both decidedly militate against it: he is without the buttons on the right shoulder, which at that time were characteristic of the chief magistrate of Norwich: the effigies point to a date prior to 1500, and are little else than enriched copies of those of Henry Spelman, Esq. and wife, in 1496.

PLATE LXVIII.

ERASMUS PASTON AND WIFE, AT PASTON, 1538.

Blomefield's *Norf.* vi. 489.

The history of the family of Paston is given by Blomefield, in his account of the parish of Oxnead, their chief place of residence till the early part of the last century. Of the person before us little is known: he was the son of Sir William Paston, and died before his father, leaving a widow, Mary, the daughter of Sir Thomas Wyndham, of Felbrigg, who survived him fifty-two years, and also a son, William, who succeeded his grandfather, and raised, during his own lifetime, the costly monument in North Walsham Church. Long beards came not into fashion before the time of Elizabeth, in whose reign I conclude this brass to have been placed.

PLATE LXIX.

SIR JOHN SPELMAN AND LADY, AT NARBURGH, 1545.

Blomefield's *Norf.* vi. 162.

Sir John Spelman was third son of Henry Spelman, whose monument has been given under 1496. He was second justice of the king's bench, and before that one of

the most eminent barristers of his time. His wife was Elizabeth, daughter and coheir of Sir Henry Frowick, or Frouyk, of Gunnersbury, in Middlesex, who bore Azure, a chevron between three leopard's faces or, quartering Sturgeon, Azure, three sturgeons naient in pale or, fretty gules. This is not only the first monument which represents the persons as kneeling at a prayer-desk, or prie-dieu, but is singular, in that the lines of the folds of his robe, and of the armorial bearings on hers, are not engraven, but relieved, as are the letters also of the inscription. It is our only example too of a judge in his robe and coif, and is executed in a style superior to most of its contemporaries. Above them is represented the resurrection of our Saviour, indicative of their hope, that in like manner they should be raised from the dead.

PLATE LXX.

ROBERT RUGGE AND WIFE, IN ST. JOHN'S MADDERMARKET, NORWICH,
1558.

Blomefield's *Norf.* iv. 292.

Another of the brasses which yet ornament the floor of St. John's Church, in the Maddermarket, Norwich, and all that is left of the family of Rugge, of North Reppes. Robert was the son of William Rugge, alderman of Norwich, and the brother of William Rugge, the pliant bishop of Norwich, and abbot of St. Bene't's, when Henry VIII. despoiled the see, in the year 1535. The influence of Mary's marriage with Philip, and the introduction of the Spanish costume, are visible in the slashed breeches of the sons.

[Robert Rugge was sheriff 1537, and mayor 1545. He was the persecutor of the wife of John Bale, of which affair see Bale's account in his book "of English Votaryes," part ii. p. 82. The accusation was, that she had married a priest, which was heresy, by the six articles of 31 Hen. VIII. See Fox, fol. 1241. A. W.]

PLATE LXXI.

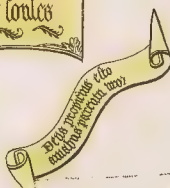
JOHN CORBET, ESQ. AND FAMILY, AT SPROUSTON, 1559.

Blomefield's *Norf.* x. 463. Gough's *Sepulch. Monum.* ii. 309.

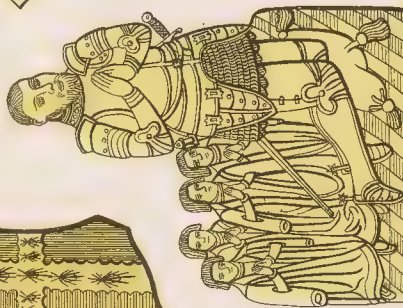
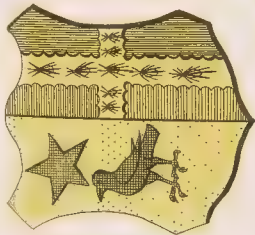
It seems to have been customary to represent every person of good family (excepting indeed he were a priest) in arms, though arms were not his profession. The person whom this brass commemorates was a lawyer, the son of John Corbet, who first, in 1545, became lord of the manor of Sprouston, and sprang from the Corbets, of Morton, in Shropshire. The lady was Jane, daughter of Ralph Berney, Esq. of Gunton, whose arms are impaled with her husband's behind his head. She gives us the first example of the close cap, termed the Paris head. This brass is affixed to a monument in the wall, a practice which became common about this time.



Of your charyite praye for the soules of Robarte Kynge Elgier
 loutune alderman and wyfe wyche of this isorthpall com of
 Portsch and Elizabeth his wyfe which had thre betwene them
 fyve sonnes and thre daughters and the said Robt Kynge
 departed this transitory lyfe the xviij daye of februarye in
 the yere of our Lord God 1538 of whole soules
 save you. Amen have mercye Amen.



St. John's Madder market, C. Norwich.



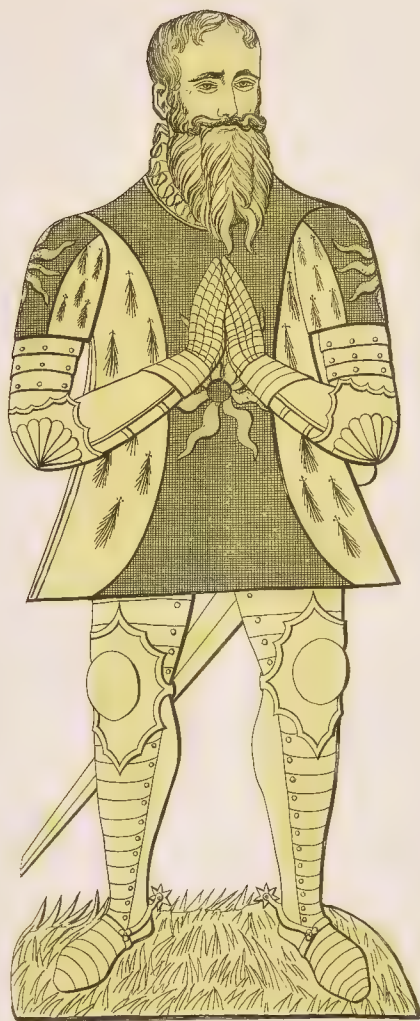
here under this Tombe lyeth buried In the mercy of Shewes Shant the body
 of John Corbet Esquire and Jane his wyfe which John decessed the xxij
 day of December In the y^r 6666 and y^e said Jane dyed y^e day
 of A^d v^o Idons Bodie & soule god grant a joyful resurrection

John Corbet Esquire, and family Sperrinton Ch. Dor.
 Drawn, Colord, & Published by J. S. C. Mason. Barnmouth 1815.



Here be the John Esquier late Receiver generall to Elizabeth the
 Quenes maistie in the Countiees of Dorset Suff. Cambridg & Huntingt & one of
 of the Admittis of her high Court of Chancery & Margarett his wyfe one of
 the Dowdgettes of S. Johns Spewis knight & John Esquier both of xx
 Esquire four & heere apparent of S. Johns Spewis knight & John Esquier both of xx
 degree of man & one of the King of England & Ireland & of the
 degree of god And the said Margarett Dowed the 2d daye of
 December in the year of our lord 1541.

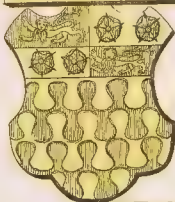
John Esquier Esq & Margarett his Wyfe Harbrough Church Norfolk
 1541. 12. 2. by J. S. Colman Esq. 1853



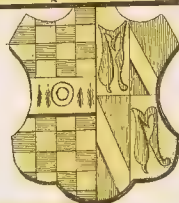
Henry Hobart. Loddon Church Norfolk
 Drawn, Etched, & Published by J. P. Colman 1816



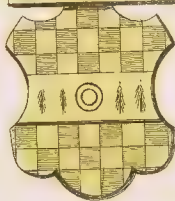
Here under with buried Richard Talthorp Esquier & love of John Talthorp
of Tokthorp Esquier & Anne his wife late & wyfe of Robert Raynes, Elger
the daughter of Edmond halting Elger wyche land Richard departed
this last the xx daye of January an dñ 1554 and in the first &
seconde yerres of kyng phylippe and Queene mary and the land Anne
deceased the xre daye of Marche An dñ 1562. god be pyalede



Anthony Talthorp Esq.



Henry, George, John, Anthony, John, Thomas, Mary, Elizabeth, Anne,
Edmond, William, George, Martin & Bartram Alice and Frances,



Richard Talthorp Esquire & family. Antingham Ch. Dor.
as here distinct by S. S. Mar. 1562. 15

PLATE LXXII.

JOHN EYER, ESQ. AND WIFE, AT NARBURGH, 1561.

Blomefield's *Norf.* vi. 159.

Another civilian in armour, and another mural monument, in its general features much resembling the last. On the desk, covered with a cloth, having a gold fringe, lie his gauntlets beside his prayer-book. Between them is Eyer quartering Townsend, and behind her the same shield impales Blenerhasset and his quarterings, described in p. 35. This John Eyer was a great purchaser of religious houses that were dissolved by Henry VIII. and bought of that king four monasteries at Lynn. He was possessed also of Bury Abbey, and died without issue.

PLATE LXXIII.

HENRY HOBART, ESQ. AT LODDON, 1562.

Blomefield's *Norf.* vi. 398, and x. 161.

Sir Walter Hobart was son of Sir James Hobart, who resided at Loddon, and built the church there in 1495. He removed and settled at Morley, leaving Hales Hall to Henry, here represented, his son and heir by his first wife, Anne, daughter of Sir Henry Heydon, from whom the Hobarts, of Hales Hall, and of Blyford, in Suffolk, are descended. His second wife was Anne, daughter of John Ratcliffe, Lord Fitzwalter, from whom come the Hobarts, of Morley. Blomefield declared his intention of giving the history of the former branch, under "Loddon," but unhappily died before he could execute it. Some notice is taken of them by Parkin, in vol. viii. p. 16. Henry married Anne, daughter of Sir John Fyneux, who died in 1530, and whose inscription is in Loddon Church. When he died is uncertain, but his figure agrees best with the date I have above assigned to it.

[This brass affords a curious instance of greaves, formed with overlapping plates riveted, and it does not appear very evident what possible advantage would thus be gained. S. R. M.]

PLATE LXXIV.

RICHARD CALTHORP, ESQ. AND FAMILY, AT ANTINGHAM, 1562.

Blomefield's *Norf.* viii. 77.

This person appears to have been the fifth son of John, the son of William Calthorp, Esq. grandson of Sir William Calthorp, whose brass has been given under 1420.

Though he died in 1554, yet his beard and general appearance rather have respect to the days of Elizabeth; and we may conclude the monument not to have been placed till his wife's death. Under her is her husband's coat impaling Hastings, quartering Foliot. (See Blomefield, viii. 203.)

PLATE LXXV.

THOMAS DE GREY, ESQ. AT MERTON, 1562.

Blomefield's Norf. ii. 305.

Was grandson of William de Grey, whose family is pourtrayed on a brass, dated 1520. Under him is De Grey, quartering Baynard; and above, on the outer side, De Grey impales Everard; and on the other, De Grey impales Carew.

[This and the next exhibit specimens of the tassettes, which succeeded the tuiles. S. R. M.]

PLATE LXXVI.

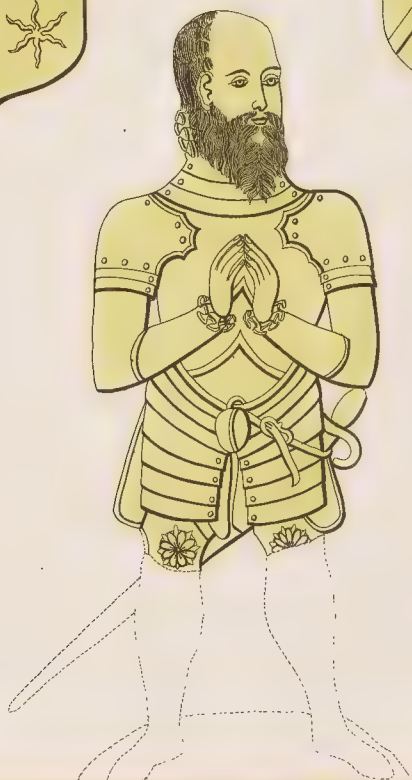
SIR EDWARD WARNER, AT LITTLE PLUMSTEDE, 1565.

Blomefield's Norf. vii. 246.

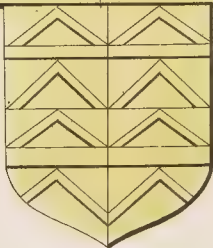
This figure very much resembles the late one of Richard Calthorp; it differs, however, from any other in the shoes: the advantage of so many small plates is not obvious. The greyhound couchant at the feet is not uncommon about this time. In this reign too, when armorial bearings multiplied, it was a frequent practice to subscribe under each shield the name of the family to which it belonged: we have an example of this in the present plate. Over the knight's head are these arms; quarterly, first and fourth, Per bend indented, argent and sable; second and third, Azure, a fleur de lys or, by the name of Warner; in the second and third, Vert, a cross engrailed ermine, Whetenhall. On one side the same shield impales quarterly, 1. Gules, on a chevron argent a lion rampant sable, Brooke, Lord Cobham. 2. Gules, on a chevron or three lioncels rampant sable, Cobham, Lord Cobham. 3. Azure, on a fess, between three leopard's faces or, a crescent sable, Delapole. 4. Argent, seven mascles voided gules, Braybrooke. Sir Edward's first wife was Elizabeth, daughter of Thomas Brooke, Lord Cobham. On the other side, Warner and Whetenhall, as before, impale, Gules, two bars and a chief indented or, Hare, the arms of his second wife. In Blomefield's time was hanging in the church a tablet, on which was

Audrey daughter of William Hare,
His only heir by law and right,
Of Thomas Hobart a wife very rare,
And then to Sir Edward Warner, knight,
And last to William Blennerhasset,
Three cozens Germans

She died in 1581.



Here lieth Intombed the bodie of Thomas de grey Esquire Sonne and heire of Edmund de grey Esquire who deceased the 12 of may 1562 And had to his first Wife Anne Suerode Daughter of henry Suerode of Amsted in Suffolke Esquire And to his second Wife Temperance the Daughter of Sir Symonde Carewe of Anthoupe in Cornwalles Knight Whole soule god perdon

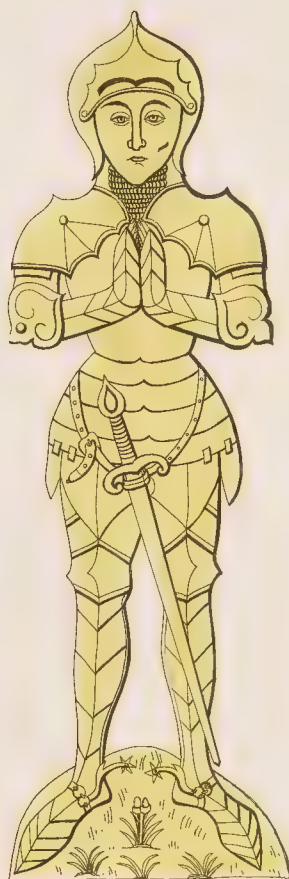


1 ————— feet
Merton Church Norfolk.
Drawn Etched & Published by J. S. Coman. Lond. 1814.



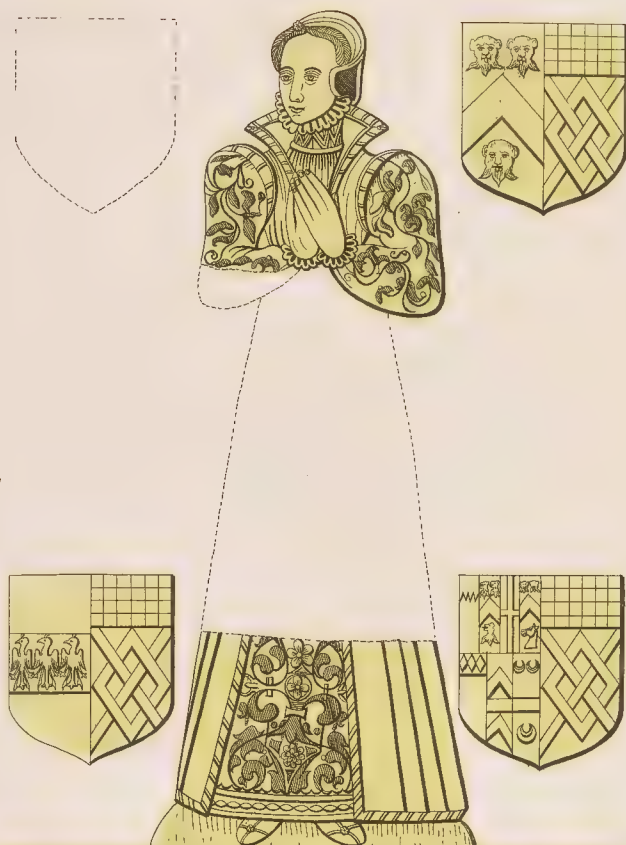
Sir Edward Warner Knight wolde reherse here
 who lived to full fiftie yeares and tolde
 his wyves also by aimes wolde he appeere
 what neede the then with word to Blake then more
 his vertues rare wolde not be lesten pass
 He yt so worthie late in Spens Smyke
 But who deys dreyght luche golden gyft in bralle
 or blot his fame wythe kynde and ghe mke
 In some Therfore lett this be had for all
 wyth God and man he lyveth and ever shall
 Dye by die Novemberis An. dñi 1565.

Sir Edward Warner, Little Plumsted, 11. 116
 (from the original in the MSS. of the Earl of Warwick)



HERE VNDER LYETHE Y CORPS OF PETER REDE ESQVIER
WHO HATE WORTHELY SERVED NOT ONLY HYS
PRYNCE AND CVNTREY BVT ALSO THE EMPEROR CHAR
LES TES BO'VE AT TE CONQVESTE OF BARBARIA AND AT THE
SIEGE OF TVNIS AS ALSO IN OTHEB PLACES WHO HAD GIV
EN HYM BY THE SAYD EMPEROVR FOR HYS VALLAVNT
DEDES THE ORDER OF BARBARIA WHO DYED THE 29 OF
DECEMBER IN THE YEAR OF OVRE LORD GOD 1568.)

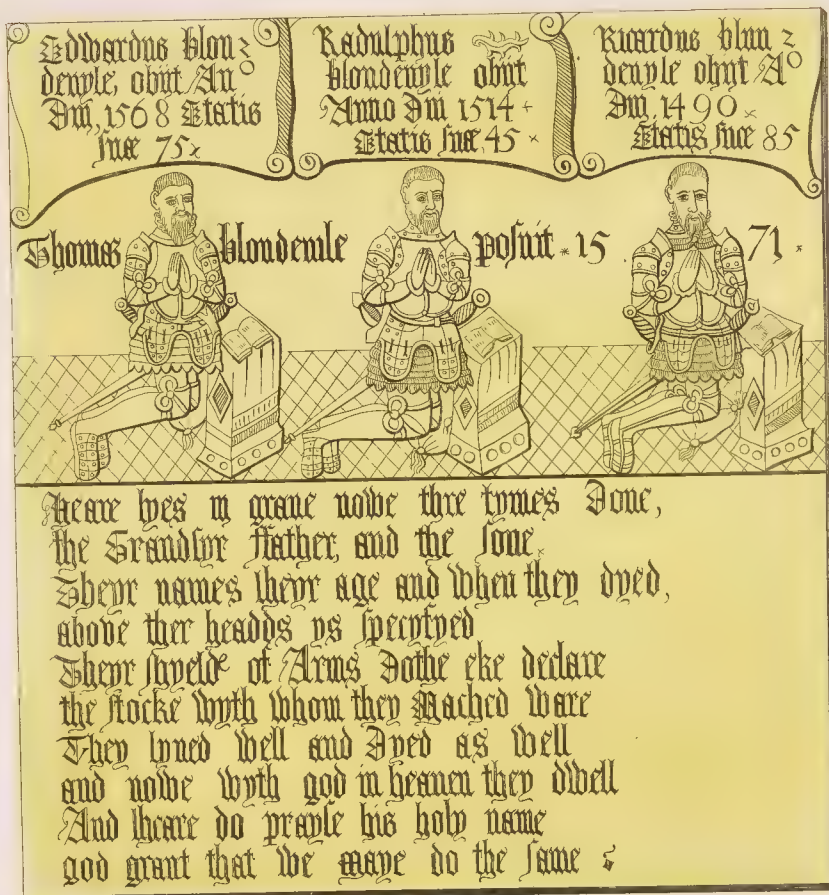
*St. Peter's Mancroft Church, Norwich.
Drawn Etched & Published by J. Sturges 1714*



Respice quibus eas tumulum qui preteris istum
 et leviss in gemulas perlucet vnda genas.
 Occidit Anna: iacet dno subiecta lapillo
 Uxor: gerens Charitum sacra celata trimm
 Lata thori fuerat ingens amica marita
 cum tribus procreo more morata vms
 Vbera mltis pns mltis apotheca carenti.
 Sancta dno mltis vnda fuit.
 inter partholides hntent lna nomina lares.
 dum trahet elaphum cerule biga diem.
 Obiit dña Anna Clare mense Novembris Adm 1570.

Ann. Clare, Stokesby Church, Norfolk

Ann. Clare, Stokesby Church, Norfolk



Edward Radulphus, and Richard Blondemyle. Newton Holman Ch. N.^o

Printed from the original by J. P. Colman 1876.

PLATE LXXVII.

PETER REDE, ESQ. IN ST. PETER'S MANCROFT, NORWICH, 1568.

Blomefield's *Norf.* iv. 200.

This monument is placed in memory of a man who appears to have deserved a better, by his courage abroad and his liberality at home. The spirit of economy, however, in his executors, prompted them to adopt an effigy, which probably represented some other man a century before, fitting a new head to it with a more modern helmet. At each corner of the stone was a shield. Read, Azure, on a bend wavy or three moor-cocks sable, within a bordure engrailed argent pelleté, a crescent ermine; with the following honourable addition given by the Emperor, viz. a canton sinister parted per pale, on the first part two ragged staves in saltire, on the second, a man holding a caduceus in his right hand, his left pointing upwards; on his sinister side, a sword in pale, with the point downwards pricked into a Moor's head. Another shield impales Blenerhasset, his wife being a daughter of that family. She survived him nine years, and was buried in St. Margaret's church. Her effigy is given under date 1577.

PLATE LXXVIII.

ANNE CLERE, AT STOKESBY, 1570.

Blomefield's *Norf.* xi. 250.

It is to be lamented that this brass is so mutilated, as it appears to have been tastefully executed. It represents Anne, the daughter of Robert Gygges, Esq. of Rollesby, and widow of Sir Thomas Clere, grandson of Edmund, whose brass is given under date 1488. She also, as well as the widow of Sir Edward Warner, 1565, had three husbands; a fortune, or misfortune, which in both cases was thought worth recording. Her cap is the first example of the "Paris hede." This monument is wholly overlooked by Parkin; and I am not able to say who were the two first husbands, whose shields impale hers, (Sable, a fret ermine, a chief checky argent and sable), on the left side of the stone; on the other it is impaled by Clere.

PLATE LXXIX.

RICHARD, RALPH, EDWARD BLONDEVILE, AT NEWTON FLOTMAN, 1571.

Blomefield's *Norf.* v. 69.

Attached to the wall of the chancel at Newton Flotman, over a vault where many of the Blondévilles are buried, is a monument, in one compartment of which is the

brass, the subject of this plate: I have given it not for its intrinsic merit, but as an example of the compound monuments of the time. In another partition was a figure of Thomas Blondeville; and in a third, the stone effigies of his two wives and two daughters. A detailed account of it will be found in the place above quoted, with a short notice of the family, which was very ancient, having given lords to the parish of Newton for upwards of four hundred years, from the beginning of the reign of John. Above them are, 1. Blondeville, Quarterly per fess indented or and azure, a bend gules, impaling Inglose. 2. The same impaling Gournay. 3. The same quartering Godselves.

[This Thomas Blondeville was buried 8th Feb. 1605. His widow, Margaret, followed him to the grave on the 30th Oct. 1617, and the family ended in two daughters:—Elizabeth, who was baptised 28 Sep. 1584, soon after her father's death, married Rowland Meyrick of Gladestry, in the county of Radnor, Esq. son of Sir Gethley Meyrick, who suffered in Essex's rebellion, by whom she had four sons and one daughter. Patience, who married Robert Kynge, Esquire, died 7th Jan. 1638, and is commemorated by a black marble monument in the church of Newton Flotman. S. R. M.]

PLATE LXXX.

ANN REDE, IN ST. MARGARET'S, NORWICH, 1577.

Blomefield's *Norf.* iv. 259.

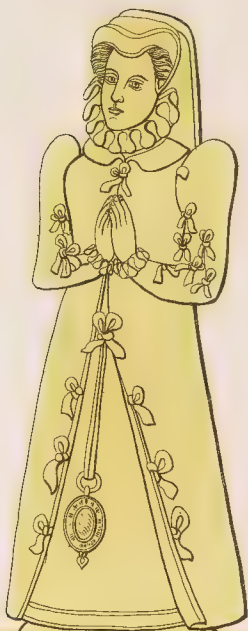
Was the widow of the person whose memorial is given under the date 1568. Her executors are not liable to the charge of fraud, which was made against his; for her figure affords us a singular and not inelegant example of female dress in the middle of the reign of Elizabeth.

PLATE LXXXI.

JOHN SPELMAN, ESQ. AT NARBURGH, 1581.

Blomefield's *Norf.* vi. 161.

Another excellent specimen of costume, representing the second son of Sir John Spelman, given under the date 1545. At the right corner, Spelman and Narburgh quarterly, impale Heigham quartering Francis, a chevron engrailed ermine between three doves rising or; and in the opposite shield, the same impale Saunders, a chevron ermine between three bull's heads caboshed argent.

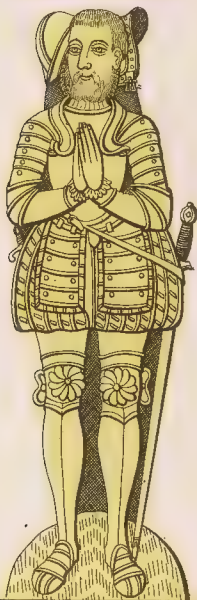
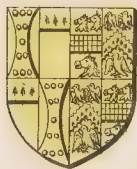


here under lieth buried y^e body^e Anne Rede y^e daughter of S^r Thomas Blener-
hayset Knight and first y^e wife of George duke late of Brampton Elgwere
the after y^e wife of Peter Rede of Symyngham Elgwer y^e is Anne Separ-
ted y^e lyfe y^e xviij day of apyll in yere from Christes incarnation 1577.



Anne Wife of Peter Rede Esq^r, St Margarets Ch. Norwich

Drawn Etched & Published by JTCotman Farnmouth 1875



Here lieth the body of John Spelman Esquire who
 first had to Wyffe Judith one of the daughters of Sir
 Clement Pygham Knight and after Katherine his daughter
 of William Samader Esquire who died at the day of his
 death in towres and one daughter being Sir Clement
 and William of the body of the lady Judith & Robert
 Francis and Proget of his body of his lady Katherine
 who John deceased the xxviii day of April. A. 1531.

QVAND DIEU VOLDRA

John Spelman Esq^r Northburgh Ch. W^t.
 200th Drawn. Etched & Published by J. P. C. man. 1811.

84-07449

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